The AUSTRALASIAN PHOTO-REVIEW

APR

OILY WATERS — O. TRUCHANAS

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Processions, pageants

- Snap a procession either as it comes towards you or as it moves away, to avoid movement or blur. Don't expose as it passes directly in front of you unless your camera has a shutter speed faster than 1/200 sec.
- It's worth using Kodak Super-XX Film; it is panchromatic and is exceptionally fast—valuable if the day is dull.
- (For more advanced cameras). If there is little time for exact focusing, set the focus at 25 feet and use an aperture of *f*/11. If it's dull and you have to use *f*/8 or *f*/6.3, focus more carefully.

Naval and air displays

- Warships, etc. The latitude of Super-XX Film guards against over-exposure due to brilliant light by sea and sky. Use *f*/16 on distant subjects.
- Aeroplanes. If they're high photograph several in formation, rather than a single one. Shade lens from the sun if necessary.
- Aeroplane leaving smoke trails. 'Darken' the blue sky by fitting an Austral Filter in front of the lens, using Kodak Super-XX Film, and giving a normal snapshot exposure (*i.e.*, 1/25th sec. at *f*/11). The brilliance of the light makes a longer exposure unnecessary in this case.
- Ships, aeroplanes in motion, etc. Remember the hint about movement if subject is near. (For more advanced cameras: If the subject is moving rather quickly, use fast shutter speed—say 1/100th sec.—and wide aperture—say *f*/6.3).

Floodlighting

- You can easily picture flood-lit buildings at night with Kodak Film if your camera takes time exposures. The best film to use is Kodak Super-XX Panchromatic—it's very fast to half-watt lighting.
- Place camera on a firm support or use a tripod; open the shutter; leave it open for the required time (see next hints); close the shutter. Don't hold the camera in the hands. If a brightly-lit vehicle passes, cover the lens with a dark object until the vehicle has gone out of the picture range.
- For box cameras—e.g., Brownies—and other simple cameras, the suggested minimum exposure is about 3 minutes, using Kodak Super-XX Panchromatic Film. The dimmer the subject, the more time is needed. Coloured floodlighting also needs more exposure.
- (For more advanced cameras): Suggested minimum exposures with Kodak Super-XX Panchromatic Film: Lens aperture *f*/2, 3 secs.; *f*/3.5, 10 secs.; *f*/4.5, 15 secs.; *f*/6.3, 30 secs.; *f*/8, 45 secs.; *f*/11, 90 secs.; *f*/16, 3 mins. (Give three times more with Verichrome Film throughout.)

Street scenes, decorations

- Photograph these early in the day to avoid crowds. The extra sensitivity of Kodak Super-XX Panchromatic Film helps here, since the light won't be strong then. Remember to include some foreground interest.
- Angle shots of decorations are effective. Shoot downwards from a window or stand below and shoot up. Take vistas down streets, too.

Fireworks and illuminated signs

- Fireworks. Give a time-exposure (see Flood-lighting). Open the shutter; wait while several fireworks go off (they trace patterns of light on the picture); close the shutter.
- Illuminated signs, etc. Exposures of 1 to 10 secs. with Kodak Super-XX Panchromatic Film at *f*/11; 3 to 30 secs. with Verichrome Film (coloured lights need longer than white lights). The antihalation backing of Verichrome and Super-XX Film helps to prevent illuminations from looking fuzzy.
- Carry a small torch to enable you to see the numbers when winding-on the film.
- Hold the camera level and still. Don't jerk the release. Wind the film on to the next number immediately after each exposure. Carry an extra spool of film with you—just in case.
- When you get your snapshots back from Kodak photo-finishing, have two or three extra prints made of your best ones; you're sure to want them to send to your friends.

REMEMBER — AVOID DISAPPOINTMENT BY ALWAYS CARRYING A SPARE FILM

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF N.S.W.

The highlight of a very successful Christmas Social Evening on Dec. 15 was a presentation to Mr. H. N. Jones, A.R.P.S., in recognition and appreciation of his many years of service to the Society.

The prints from the Special Studio Outing in November will be judged on Feb. 16 by Dr. A. E. F. Chaffer, A.P.S.A. This competition is separate from the point score and a special prize will be competed for.

As colour transparency evenings are becoming increasingly popular, there will be a good roll up on Feb. 23 at 8 p.m. for the Society's competition, and members and visitors are advised to be early. D.M.

THE CAMERA CLUB OF SYDNEY

At our meeting on Dec. 1, Mr. P. W. Hennessy, of Messrs. Lowry and Hennessy, gave an interesting and informative lecture entitled "*Flash Photography—Latest Developments*". Mr. Hennessy traced the development and application of *Flash* from the days of flash-powder to modern 'B. C. Expendable' and electronic methods, and dealt fully with synchronisation and the various types of bulbs and their characteristics. To demonstrate various points that arose during his lecture, Mr. Hennessy brought along with him the most formidable array of flash equipment that members had ever seen outside of a photographic warehouse, ranging from simple "open flash" to the larger electronic types with "slave" units. Members were permitted to handle and inspect this equipment at the conclusion of the lecture, and great interest was displayed in it. The "star" item was, without a doubt, a lightweight electronic unit capable of operation from dry batteries or from the mains. This unit was attractive in appearance and price and should do much to popularise electronic flash for the average amateur. A vote of thanks to Mr. Hennessy was heartily supported by all present. In passing, it might be mentioned that this was the first lecture we have had on *Flash* in recent years, and the attention given it by members gives some indication of the growing interest in this phase of photography.

The Colour Slide Competition set down for our meeting on Dec. 15 unfortunately had to be deferred due to unforeseen circumstances. The Set Subject Competition for the night was "*Curves*", and the results were: A Grade: 1, B. Gibbins; 2, F. Darsow. B Grade: 1, H. R. Gazzard; 2, N. Mackenzie; 3, H. R. Gazzard. The comparative lack of support for the competition evoked considerable discussion as to the merits of the *Set Subject versus Open Competition* issue. It is the writer's opinion that this somewhat contentious subject will always be argued in Camera Club circles.

A few items listed for meetings in the near future are: Feb. 9th, *Commercial Stereo Photography*, lecture by G. Glover; Feb. 23rd, *One Light (Artificial)*, Competition; March 9th, *One-Man Show*, J. W. Metcalfe; March 23rd, *Colour Competition Screening*.

The Camera Club of Sydney meets at 302 Pitt St., 2nd Floor, every second Tuesday. Visitors are most welcome. Enquiries should be addressed to the Hon. Secretary, Box 2016, G.P.O., Sydney. C.H.

Y.M.C.A. CAMERA CIRCLE

The Landscape Competition on Nov. 19, which was judged by Mr. H. N. Jones, resulted: A Grade: 1, L. Friend; 2, J. E. Fawdry; 3, L. Friend; HC, J. E. Fawdry. B Grade: 1, W. Allen; 2, R. Westley; 3, D. Hogarth; HC, G. E. Eves.

At this meeting Mr. B. Townsend, of the Kodak Lecture Service Division, delivered a short lecture entitled "*Paper Negatives*". He said there were four main methods of producing a paper negative, *viz.*, by the use of reversal paper, from a positive print by contact printing, by enlargement on film (diapositive) followed by contact printing or further enlargements, and, finally, the use of paper instead of film in the camera. Although the paper negative process is a little laborious, it has advantages which make it suitable for use on special occasions. These advantages are ease of control by retouching, production of interesting textures, and the ability to produce a bright print from a slightly flat negative. Mr. Townsend was able to show some of his own prints to illustrate how he had been able to produce a more artistic presentation by this method.

On Dec. 3, members and guests heard a lecture on "*Stereo Systems*" by Mr. R. G. Robertson, M.A., A.M.I.Mech.E., the Sydney representative of The Stereoscopic Society. Mr. Robertson has made a special study of the application of stereoscopy to 16mm. movies for educational purposes. He described the basic principles in depth perception, and explained how these are used in giving an illusion of a third dimension in still photography and in the cinema. This was illustrated by stereo and flat slides and movies, using two slide projectors and two movie projectors, which were skilfully handled by Mr. Harris, of the Stereoscopic Society. Polaroid spectacles were supplied by courtesy of A. J. Dawson Ltd. This was one of the most interesting and novel evenings the club has enjoyed for some time.

The Circle's Photographic Course concluded on Dec. 15 with a talk by the President, Mr. Gow, on *Pictorial Composition*. The series has been well supported both by members and others. The lecture on *Optics and Filters*, given by Mr. E. Grunwald, was so outstanding that Mr. Grunwald has been requested to present this subject again at a future regular meeting.

A Christmas Social Evening, arranged through club member Miss E. Banner, was held on Dec. 9 in the studio of Mrs. M. Maloney. Among the thirty or more members present were Mr. Keast Burke, A.R.P.S., A.P.S.A., and Mr. J. W. Metcalfe. The studio, which is used for sculpture, painting and pottery, proved a fitting place for an informal talk on art and photography.

Mr. A. Eade was the judge for the Open Competition on Dec. 17. The results were: A Grade: 1, D. N. Dove; 2, B. L. Gibbins; 3, B. L. Gibbins; HC, N. J. Wright. B Grade: 1 and 2, G. Eves; 3, K. E. Bailey; HC, L. Hogard and G. Halpin. Owing to a breakdown of equipment, the Colour Slide Competition was postponed to Jan. 14.

February activities are: 11th, Lecture, *Print Finishing*, Henri Mallard; 14th, Field Day Outing to North Curl Curl; 25th, Competition, *Shadows*, and P.I.A. Trophy. D.N.D

MANLY CAMERA CLUB

The Open Competition was held on Nov. 12, the visiting judge being Mr. H. Tolhurst. A print by H. Furnell, "*The Spill*", was judged by Mr. Tolhurst to be the winning entry in A Grade, and J. Keesing was successful in B Grade with his "*Cover Girl*". Mr. Tolhurst commended H. Furnell on the originality and

technical quality of his work and remarked that, for certain subjects, the camera was unexcelled as an artistic medium. The "suitability of subject" was a point used by Mr. Tolhurst when judging the prints.

The Annual Social on Nov. 19 was attended by seventy visitors and thirty members, including members from other Camera Clubs and representatives of some photographic houses. A selection of 100 colour slides by members was shown and Mr. J. Mitchell showed some excellent slides taken during his recent visit to Spain and various other countries of the world, and depicting places and customs that the majority of the viewers would never have the opportunity of seeing. Fifty selected prints were also hung, and visitors thus had an opportunity to inspect the work of members. Some of these prints had been successful entries in various competitions and exhibitions.

A lecture on developing and printing was given by member E. Douglas on Nov. 29. The speaker stressed the point that consistent results can be achieved by always having all solutions, developer, fixer and wash-water at 68-70°F.

The last meeting for 1953 was on Dec. 10, when a Set Competition "*Action*", was held; the judge was Mr. K. Mossop, a member of the club. H. Furnell was again successful with his entries of beach ballet shots, these being excellent prints of a difficult subject.

A.R.L.

ST. GEORGE PHOTOGRAPHIC SOCIETY

The night of Nov. 9 was devoted to pictures around the city and harbour, and the meeting was well attended. On Nov. 23, Mr. Tolhurst judged the Portrait Competition and his remarks and advice were apt and to the point. The results were: A Grade: 1 and 2, K. Ryan. B Grade: 1, A. Bower; 2, C. Walker; 3, A. Bower. The prize for the Best Print of the Night was won by A. Bower. Mr. B. Townsend, of the Kodak Lecture Division, forwarded a collection of slides on "Outdoor Photography at Night".

The Annual Christmas Party and Presentation of Awards for the year's work was held on Nov. 30. Colour slides by the members were shown first; then the awards were made. Messrs. Davies and E. Jones were equal for the A Grade and received a second-timing clock. K. Ryan received the B Grade award of a book of photographic interest. He also won the *Alderson Cup* for the highest points of the year. A good selection of movies was then screened.

The colour slides were shown at the Dec. 7 meeting and a written commentary was read from Mr. Gale, who had judged the slides. The results were: 1, Mrs. H. Sinclair; 2, J. Viness; 3, C. Walker.

The Society would like to extend a welcome to new members, and visitors are invited to attend their meetings held at the Palais Grande, Rockdale, on alternate Monday nights.

H.M.S.

THE CAMERAMATEURS

The final competition in the year's series was held on Nov. 11, and was judged by life member Mr. B. Townsend, whose placings were: A Grade: 1 and 2, K. Aston; 3, Patricia Aston; HC, V. Gadd. B Grade: 1, S. Martin; 2 and 3, K. Whitby; HC, L. Nicoll. The points scored by the above decided the final scores for this competition year, and they were: A Grade: 1 (Equal), Patricia and K. Aston, 29; 3, G. Thompson, 28; 4, V. Gadd, 19; 5, C. Nash, 10. There were seven other competitors. B Grade: 1, K. Whitby, 27; 2 (Equal), D. Hor-Kwong and S. Martin, 24; 4, L. Nicoll, 18. There were eighteen other competitors. The rest of the evening was devoted to an excellent lecture demonstration on *Electrical Safety in the Darkroom* by member Stan Martin.

Our annual election of officers was conducted at the following meeting and the committee for 1954 incorporates five members of the 1953 group and two new members; we now have one of our lady members in charge of publicity and this column. The new committee is: *President*, K. L. Aston; *Vice-President and Associates' Director*, J. Fraser; *Secretary*, C. Strange; *Treasurer*, K. Whitby; *Print Director*, G. Noble; *Outings Officer*, V. Gadd; *Publicity Officer*, Mrs. Patricia Aston. The remainder of this meeting was a demonstration by the President of some modern photographic equipment.

Our meetings for February, 1954, will be held in St. George's Hall, Five Ways, Paddington, on Wednesday evenings, 3rd and 17th. We still have vacancies for new members of both sexes.

Our first Annual Exhibition proved to be a great success when it was opened by Dr. A. E. F. Chaffer, A.P.S.A., on Dec. 11 and about 120 people were present, including representatives of eight other clubs. The seventy-six Sydney prints and about thirty by Associate Members were judged by Mr. Cliff Noble. The Colour Slides were judged by Mr. James Savage. The trophies, presented by Dr. Chaffer, were not only for the exhibition, but also for various sections of the year's work, and the awards were: *Grand Champion Print of the Year*, K. L. Aston; *Print of the Year, A Grade*, Mrs. Patricia Aston; *Print of the Year, B Grade*, S. Martin; *Colour Slide of the Year*, D. Hor-Kwong; *Associates' Print of the Year*, J. Noyce, Warramboo, S.A.; *Associates' Best Trade Processed Print*, R. Osbourne, Perth, W.A.; *Best Hand-coloured Print*, Miss Marie Lee; *A Grade Point Score*: 1, (Equal), Mrs. Patricia Aston and K. L. Aston; 3, G. Thompson. *B Grade Point Score*: 1, K. Whitby; 2 (Equal), D. Hor-Kwong and S. Martin; *Most Improved Photographer*, K. Whitby; *Award for Club's Hardest Worker*, S. Martin; *Special Award for Active Club Work*, Mrs. Morrie Foster.

Our first meeting for the New Year was held on Jan. 6, and Mr. James Savage presented a One-Man Show of his excellent Colour Slides and then followed with a Question and Answer Session.

We have accepted with regret the resignation of our Secretary, Cec. Strange, from the secretarial position, and, until our new secretary takes up duty, all correspondence should be sent to the President, 54 Renny St., Paddington, or the Vice-President, 146 Underwood St., Paddington.

In the next three months we have booked the services of some very interesting top-line lecturers in Messrs. Metcalfe, Mallard, Gale and Jones, and men and women interested in joining our group should ring for enquiries Kevin Aston, Tel. BW2691, during business hours.

P.E.A.

NORTHERN SUBURBS (SYDNEY) C.C.

We were indeed fortunate in securing the services of Mr. J. Mitchell to judge our first Colour Slide Competition on Nov. 4. His comments were most helpful to those interested in this field of photography, one which is fast gaining popularity in all camera circles. Mr. Mitchell was impressed with the standard of our work, and his awards were: 1 and 2, F. Cowper; 3, Mrs. Johnson.

The prints taken during our Field Day at Windsor were judged by the Print Committee on this night, the results being: 1, L. James; 2, Mrs. Bagnall; 3, A. Dietrich.

The display of prints, numbering 43, in the Open Competition on Nov. 18 was most impressive. Mr. K. Hastings, of Sydney Camera Club, was the judge, and the results were: A Grade: 1, A. Dietrich; 2, F. Cowper; 3, L. James. B Grade: 1, W. Kelly; 2 (Equal), J. Jackson and W. Kelly; 3, J. Jackson.

C Grade: 1, A. McGillivray; 2, Mrs. Layman; 3, A. McGillivray. A lesson learnt—double mounting of prints causes confusion in handling and judging.

The monthly competition on Dec. 2 was a Set Subject, "*Night Photography*". The club is indebted to Mr. Cliff Noble, President of the Photographic Council of N.S.W., for giving his service as judge. Mr. Noble prefaced his judging with a number of interesting comments. He stressed the importance of *human interest* when portraying certain subjects, also that one and all should endeavour to use the maximum amount of imagination in their pictures in trying to secure something a little better than the old stereotyped every-day subjects. The awards were: A Grade: 1 and 2, L. James; 3, A. Dietrich. B Grade: 1, J. Nicholson; 2, E. Springett; 3, J. Jackson. C Grade: 1 and 2, A. McGillivray; 3, J. Pascoe. Mr. S. Leight, a new member, was welcomed.

Our Christmas Social on Dec. 11 was a grand success. An exhibition of members' prints was an outstanding feature. Apart from attracting much interest, they promoted a photographic atmosphere on a social night. After a presentation of colour slides, Mrs. James, accompanied by Mrs. Jackson, provided popular entertainment.

A new syllabus covering the forthcoming six months of club activities has been drawn up by the committee. It will be available shortly and includes many features new to our club. All members should be pleased, as it contains numerous events suggested per medium of the recent questionnaire.

Meetings for February are: 10th, *Filters and Optics*, Lecture; 24th, Architecture Competition. E.S.

STEREOSCOPIC SOCIETY OF N.S.W.

The "married males" of the Melbourne "tribe" went "walkabout" at the end of November and attended a "corroboree" at Mr. Harris's "wurlie" in Northbridge on the 26th, and another on Clark Island, in Sydney Harbour, on the 29th, to whence they were conveyed in Mr. Beanham's large diesel-driven "canoe". Mr. Tregellas, the Australian Secretary, came in for some leg-pulling when the shutter of his much-envied American stereo camera, accustomed to the Melbourne light, proved unable to endure the short exposures possible in Sydney. Fortunately, a Sydney member was able to lend an acclimatised camera.

The Harris-Robertson (alphabetical order) lecture team performed on Dec. 3 at the Y.M.C.A., and on Dec. 7 for the A.A.C.S. Their stereo-illustrated show now includes a demonstration of how to photograph a flying saucer, and of how to "ham up" a stereo movie.

We congratulate, on her marriage, Australia's only lady member, now Mrs. Wilma Rups, whose stereo pairs with a single camera continue to amaze the men who can scarcely cope with the simpler two-lens method.

GARDEN ISLAND CAMERA CIRCLE

The Second Annual Exhibition, which was held on Dec. 4, proved to be a successful show, particularly for a young club of limited membership. The Exhibition was opened by Captain F. N. Cook, Superintendent of the Yard, who made a most interesting introductory speech.

The *Print of the Year* was selected by our panel of judges, Messrs. Deane, Ferguson and Fallon, all of Garden Island. The prize, awarded to L. Friend for his excellent Print, "*The Guardian of the Forest*", was presented by Captain Cook and consisted of a valuable book, "*My Experiences in Colour Photography*", by Dr. Paul Woolfe, which was very kindly donated by Mr. Metcalfe, of Henry Yorke and Co. Ltd.

A colour screening of 50 slides followed. These were representative of the work of members and entailed quite a lot of discussion when we were selecting them prior to the show. During the evening the Garden Island Entertainment Unit contributed much towards the enjoyment of the show. Three sound films were screened by member D. Flinn, who loaned his 16mm. projector and officiated as projectionist.

At the November meeting the following office-bearers were elected for 1954: *President*, Mr. G. Smith; *Secretary*, Mr. W. A. Glading; *Treasurer*, Mr. L. Friend; *Librarian*, Mr. A. Braybrooke; *Publicity Officer*, Mr. L. Hoggard. Mr. Hoggard's address is 106 Balmoral Street, Hornsby. The Secretary may be contacted by telephone during business hours, FA0444, Ext. 522, and after hours LB2567. L.H.

WAVERLEY CAMERA GROUP

The screening of colour slides on Nov. 10 was preceded by a demonstration of the relative merits of matte and beaded screens. Several members then projected slides before handing over to the main lecturer of the evening, Mr. W. Carmody, who showed a large number of slides taken during a tour of Europe. Even though the slides were secondary to a more comprehensive movie record, and often taken under adverse light conditions, they proved of outstanding interest.

A successful photographic excursion was made to the Camden district on Nov. 15. The historic old church at Cobbity was also visited.

An Open Competition was held on Nov. 23 and resulted in J. Browne being 1st and 2nd in A Grade, with N. Browne 1st, L. Tingle 2nd, and F. Green 3rd in B Grade. L.C.C.

SOUTHERN SUBURBS PHOTOGRAPHIC SOCIETY (VIC.)

The Society has been filling in the evenings with showings of colour slides. On Oct. 29 Mr. D. Hazeldean regaled us with his excellent series of Kodachrome transparencies dealing with his two-years' travels in England and on the continent.

A highlight of our year was a visit from Mr. J. H. McConkey, of the Photographic Society of Vic., to discuss *High-key Photography*, with the able assistance of Miss P. Gillespie; a most enjoyable evening was spent in practising the technique. Results are awaited with great interest.

Mr. G. A. Parsonage has very generously made available a shield for perpetual competition for our *Print of the Year*. Our thanks, Mr. Parsonage, for this generous gift. G.J.O'B.

THE Y.M.C.A. CAMERA CLUB, BROKEN HILL

A most interesting evening was held when the local studio proprietor, "Elvira Jones", expounded the *Theory of Studio Portraiture*. The tricks of the trade are certainly many and varied.

Colour seems to have gained further popularity, one evening a month being set aside for this branch. Some vivid shots of a local dust storm caused much interest; Roger Norton is indeed to be commended for obtaining these shots under most trying conditions.

A *Y.M.C.A.* Dinner and a Social Evening rounded off a most successful period of camera activities at the end of the club year. The President, Mr. Millsom, was farewelled at the Social Evening. His transfer to Dubbo deprives us of an excellent President and a good friend. The club wishes Mr. Millsom good luck and hopes he will soon fill his new Gadget Bag—this presentation representing a token of esteem from the members. R.P.

The AUSTRALASIAN PHOTO-REVIEW

A.P.R.

Editor:
KEAST BURKE, A.R.P.S., A.P.S.A.
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An Invitation

The Editor cordially invites the submission of contributions on photographic topics of every description with a view to subsequent publication in "The A.P.-R."

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'Then a hoarse roar arose from the crowd, as of some hungry monster baulked of its prey. But further remonstrance or interference was not thought of. The Captain rode carelessly and peacefully homeward, lighting his cigar, and calling to his dogs, as if no such torments as gold and gold diggers, prospectors and claim-holders, frontage men and blockers, existed upon the hardly entreated earth.'

('The Miner's Right')[1]

'. . . for has not the author of 'The Miner's Right' *revealed the fact in his treatment of certain characters who are thinly disguised by fictitious names? Thus Donaldson, DeCourcy Browne, J. F. Plunkett, J. P. Sweeney, Byrne, Thompson, Coghlan, 'Bill' Selff, John Scully, and others were all, more or less, held up to ridicule . . . Every man who knew Gulgong in the seventies has laughed at that monstrously misleading yarn . . ."*

(George Charles Johnson)[2]

'Although many of the characters in Rolf Boldrewood's books have been recognised, and I have met people who would swear to their own identity in 'The Miner's Right', *the author confessed that most of his characters are made out of many models. He always has central figures before his eyes, but he gives those figures the striking characteristics of many persons, and dresses them for their parts in the drama.'*

(J. Tighe Ryan)[3]

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By Keast Burke:

GOLD *AND* SILVER *(Continued)*

Chapter Five — Thomas Alexander Browne

(Rolf Boldrewood)

THE rewards for persevering work take varying forms—and different workers seek different rewards. The labour of the enthusiast in the field of historical research can be best rewarded by the unexpected discovery of some highlight, valuable in itself yet more important for its power as a stimulus and encouragement. Thus in the present research it was welcome news to learn of the concurrence, even for a comparatively short period, of the lives of photographer Beaufoy Merlin and of story-teller Henry Lawson.[4] Almost immediately afterwards, the fickle goddess was to prove even more generous in her favours, granting yet another intriguing literary coincidence.

In one respect the new coincidence excelled the older—and for an important reason; with Lawson the documentary aspect was but incidental to his stories and his verse, but with the new author this approach was paramount. Here was a discovery indeed—documentary photographer and documentary author working at exactly the same time and on precisely the same material.

One is tempted to ask the question—has such a fortunate circumstance occurred anywhere else in the world?

* * *

The name of Thomas Alexander Browne, under his pen-name of Rolf Boldrewood, has been well known to two generations of novel-reading Australians for his best-seller *Robbery Under Arms*—a volume of which has reached the distinction of some thirty editions with the last, by Dymocks, as recently as 1951.

Not so well recalled is the fact that *Robbery Under Arms* was but one of some eighteen titles from the pen of the same author, the list including such almost-forgotten works as *A Colonial Reformer*, *A Sydney-side Saxon*, and, last but not least, *The Miner's Right*.

Browne was born in England on August 6th 1826, and was brought by his parents to Australia at the tender age of four. He received a good education in Sydney and when he was seventeen we find him established as a cattle 'squatter' in the Port Fairy district (of Victoria)[5] where he remained for some twelve years. We next have news of him on various stations in the Riverina. There he was most unfortunate in regard to the seasons, for the severe droughts of 1866 and 1869 brought to an end his life as a grazier. It was during the Riverina period that he first began to write. He had injured his foot whilst riding and someone suggested this occupation as a means of whiling away the tedium of convalescence. So it was that he took up his pen and wrote an account of *A Kangaroo Drive*; when it was completed it was submitted to *The Cornhill* magazine and published in due course.

Our next information tells of his appointment in 1871-1872, as 'Gold Commissioner' and Police Magistrate on the Gulgong gold-fields, following on the sudden passing of his predecessor in that office—a comparatively young and popular official by the name of Macarthur. The record does not tell us just how he came to gain so surprising an appointment; he seems to have had little experience in law, as for example, by way of Clerk of Petty Sessions, and certainly none in the complex field of the interpretation of the mining regulations[6] His tenure of office covered most of Gulgong's 'Roaring Days'—the period of such famous fields as 'Happy Valley', the 'Black Lead' and the 'Home Rule'. The records show that he continued in office as a Police Magistrate in various districts, (including Dubbo and Albury) until his retirement in June, 1895. In his later years he made his home in Melbourne and, when he died in March 1915, he had reached the ripe age of eighty-nine.

In his later days Browne was to achieve something approaching the status of 'a grand old man of Australian literature', ever ready to give encouragement to younger writers and to write prefaces to their completed volumes. Bertram Stevens tells us of the 'kindliness and dignity of his manners', of 'his admiration for Australia' and of his 'manly and generous nature'.

Robbery Under Arms first appeared as a serial in the *Sydney Mail* during 1880; later, in 1888, it was published in book form, attaining immediate success. We are told that this and some others of his books were written during his magistracy, the author using for the purpose every available moment of his early mornings and late afternoons. The name of 'Boldrewood', was taken from Sir Walter Scott's *Marmion* and indeed all his novels were strongly influenced by the historical romances of that writer. To quote the words of Percival Searle: "There was no waiting for inspiration; once having got his characters together and made a start, he could always see the way to a finish."

For the majority of his works, Browne drew either on the events of the day or from his own experiences. This latter applies in particular to *The Miner's Right*, his association with that occupation being so close and so personal. To quote H. G. Turner on the subject: "[*The Miner's*

No. 18148, Ward's Hotel and Royal Theatre (Mayne Street, near Medley Street). Ward may have suggested the character of Mick Hord (p. 93).

Right] is one of the most realistic accounts of the exciting life of a gold digger of the fifties . . . notwithstanding a tendency to amplification of detail in description, it is without a doubt entitled to a prominent place in the fiction of incident and adventure. It does not pretend to any analysis of character, but goes straight on with a bright and breezy account of the courage and endurance which were the general characteristics of the parti-coloured crowd of all sorts and conditions of men who toiled at the most exciting occupation the world has ever known. The pictures bear the impress of extended personal experience and the result is the fixing in permanent form of the photograph? of a condition of society distinctive of Australia but now only a fading tradition." Like many another early Australian novel, the book has been long out of print, but as we proceed it is hoped that the reader will be able to gain some idea of its plot and general scope.

The Miner's Right was not destined to rival the success of its predecessor. For reasons which will presently appear it proved unpopular with those to whom it might be thought to have had the greatest appeal, namely the mining element. As for the general public the story was basically too slight and too overladen with legal and mining detail. In the years to come it will be, we believe, a different matter; by then Australia will have come to appreciate to their full worth those too few of our nation's early writings which are of a documentary nature; "his description of mining and pastoral life is incomparably faithful and fascinating."

A considered study of the book from the constructional and historical aspects, not forgetting 'source' possibilities and considerations, leads us to divide the book into three sections.

The first section involves a love interest of conventional English type. We have the old old story of the suitor (one Hereward Pole, popularly known as 'Harry') socially and financially unacceptable to the Squire where the hand of his cherished daughter was concerned. Needless to say, well before the last chapter is in sight, this little difficulty has been

well and truly solved by Pole's lucky accumulation of some fifty-three thousand pounds worth of good 'Yatala' and 'Greenstone' gold. The end of the story takes us back to England and to Harry's 'modest private study'; his estate now marches with that of the Squire, his father-in-law. On the walls hang many a souvenir of his 'strange adventures'; of these none is the object of more steadfast admiration on the part of his wife and children than is that 'talismanic document without which none can dig gold in Australia—none other, in fact, than a real true, authentic 'Miner's Right'.

Between the embarkation for Australia of the penniless suitor and the return of the successful one, there lies a most detailed account of the type of happenings that were likely to befall an Australian gold-miner. We learn of the formation of a typical syndicate and of the incredibly hard work involved in the sinking of deep shafts through to the alluvial wash —tasks which might never have been completed had it not been for the 'grub-staking' of a local storekeeper—this partly out of friendship, partly for business reasons. We are told of the possibilities of losing a good claim through legal technicalities, of which there were only too many 'sharpers' ready to take quick advantage. Rather more to be feared than claim-jumping were the ever present risks of a miner's life —the possible flooding of a shaft or the filling of a drive with the treacherous 'drift'. Other experiences of Harry's include a visit to 'Warraluen' and his wrongful arrest on a charge of murder. (Harry was never in any real danger, for the good Sergeant had merely taken this action in order to throw the real criminal off his guard.)

The second group of events can be readily recognised as those for which the author drew on his personal experiences, and we soon discover that he has included himself in the tale in a leading role, that of Captain William Devereux Blake, Gold Commissioner. To this inclusion we shall return later.

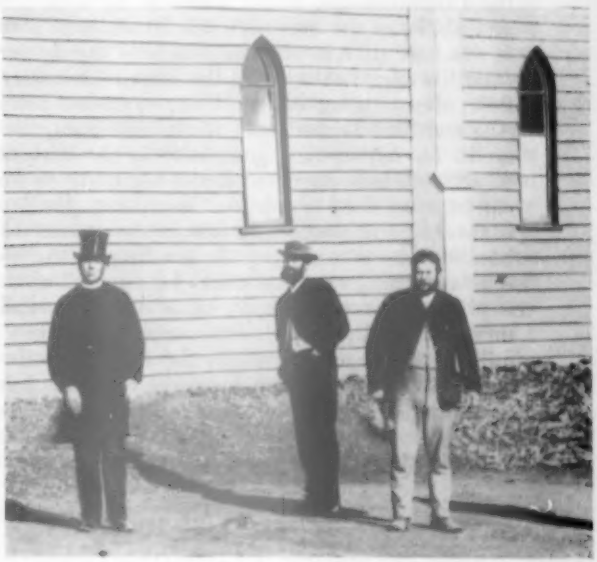
All of this is valuable material, for the author is describing events at which he had been present as an eye-witness.

Finally, we have the inclusion of certain incidents, many of an anachronistic[8] nature, of which the author had no first-hand information but for which he was dependent on other records. In this classification would fall the details of the gold rush to 'The Flat' (Lambing Flat, now known as Young), the subsequent anti-Chinese riots, and the bush-ranging exploits of Frank Gardiner, much of which had occurred some ten years previously. There is some evidence to the effect that a percentage, if not all, of this material was drawn from the contemporary autobiographical work *Banking Under Difficulties* which was written by one G. O. Preshaw. Preshaw was an officer of the Bank of New South Wales at the time and his book was published in 1888—a date falling quite conveniently two years before the publication of *The Miner's Right*.[9] Any current volume dealing with goldfields life (and they were few in number) would almost certainly have come under the immediate notice of author Browne, for apart from his literary tastes he is known to have been friendly with many banking officials.

Let us now return to the angle of Browne's own experiences. As one turns the pages of *The Miner's Right* there is a quaint aspect which soon touches familiar chords; we come to realise that almost all the place-names have a familiar ring. That fashionable residential area of 'Charlotte Bay'—could it be *Elizabeth Bay* the author had in mind? Batty's Hotel must surely be *Petty's Hotel*? The site of the principal action of the story—clearly Gulgong in real life—is called 'Yatala', which is very like the name of another famous and earlier goldfield, *Sofala*, on the Turon river.[10] Not a great deal of imagination is needed to recognise the original of 'The Liberator Lead' as *The Home Rule*; strangely enough both were the scenes of mass protest meetings of miners in the very same month—namely, that of May. *Hill End* is hardly likely to be identified as 'Warraluen' until we read further and discover that in that area were to be found such famous reef claims as 'Frohmann's' (*Krohmann's*), 'Caird's' (*Beard's*), and 'Bolterman's' (*Holtermann's*).

We gradually come to find, also, that there are suspicious resemblances between various peoples' surnames and the names of individual characters. It is not a very far cry from 'Sir Charles Camden' to Sir Henry Parkes; the association of Camden and Park (or Parkes[11]) is inescapable to anyone familiar with the larger country estates of N.S.W. At the other end of the scale we have the names of Frank Gardiner's gang altered but slightly, or not altered at all.

Our hunt is becoming exciting, is assuming the semblance of a detective enquiry. What of that suggestion to be found at the head of this chapter—penned so long ago by George Charles Johnson, the veteran gold-miner and freelance writer—can it be confirmed as true when we look back today after the lapse of eighty years? It is really a fact that many of the characters to be found in the novel are actually citizens and officials 'thinly disguised by fictitious names'.



No. 180101 : The parish priest of Mudgee, Father O'Donovan, on a visit to Gulgong shortly after the completion of the first Catholic Church. It was subsequently blown down in a storm in 1885. Father O'Donovan probably suggested the character of Father O'Rourke. He was noted for his horsemanship, covering the whole of his parish on horseback and seldom troubled to open a gate. *Note:* this negative appears to have been incorrectly numbered.

And if be the answer 'Yes!'—can any useful deduction be made from this personal caprice on the part of the author? Would it be at all likely that he wished, in this guise, to establish a factual status—or rather a pseudo authenticity—for what was really an autobiographical work published under the guise of a novel? Does it all go further, involving some psychological elements? Let us pursue this line of thought in some detail.

It would appear that those who were his personal friends, people such as 'Mr. Bright, the manager of the Bank of New Holland', were either portrayed in favourable aspect or, alternatively, lightly referred to only by harmless oddities or in humourous sidelights to which little exception could be taken; furthermore, they are always to be distinguished by the title of 'Mr.' On the other hand, a newspaper editor who had shown himself opposed to the Commissioner's goldfields policy received short shrift at his hands.

(Actually there was more of Ballarat than of Gulgong in the character and actions of Fitzgerald Keene. De Courcy Browne, far from being an agitator, "counselled moderation in conduct and language, as any excesses would weaken [the miners'] causes and strengthen their enemies.")

The hard-working C.P.S. had indeed some grounds for complaint at finding himself cast in the role of comic relief as a stuttering class-conscious 'stage' Englishman. As a matter of fact, Gulgong's C.P.S. appears to have been very popular on the field, while his official record[12] speaks for itself.

For his senior police officers, the Inspector and his Sergeant, Browne has nothing but praise. Their names are changed, of course—the Inspector (by name 'Medley' in actuality) becomes Inspector 'Merlin'—a happy sidelight authenticating what was only to be expected, namely that photographer Beaufoy Merlin was well and favourably known to the Commissioner. There seems to be little reflection on the character and ability of the host of Selff's Hotel. Selff's was the leading hostel and it was here that, in real life, was held the *dejeuner* to Anthony Trollope[13] (and likewise, in the story, the farewell banquet to our hero Hereward Pole, the catering on the latter occasion being highly praised). Mrs. Angove, storekeeper and spirit merchant, in real life, is given full credit for her endless generosity in the direction of grub-staking syndicates; to introduce her under the name of Mrs. Mangrove, however, can be considered to a degree derogatory. Joe Scully, the honest ex-baker, is surely quite unrecognisable in the person of Isaac Poynter, the ex-butcher who was so adept at evading all the mining laws. The enquiry is a fascinating one that could be pursued almost indefinitely—and this is planned for some future occasion; meanwhile, it would appear that there are hardly enough unidentified characters in the book to cover the full list of citizens quoted by Johnson at the beginning of this chapter.

Looking back, we can be fairly sure that Johnson and the miners in general, discovering in the book so much factual material of old Gulgong, did not stop to consider the accepted practice of most novelists—that of drawing their characters "out of many models".

Photograph by C. H. Tullett. Barnes' Mudgee Drug Store (corner Mayne and Herbert Streets) with Self's Hotel in the left background. This photograph is of particular interest for three reasons: Firstly, it is considerably earlier than the Merlin series, pre-dating Anthony Trollope's visit of October, 1871, as the re-building of the hotel was already well advanced by that date; secondly, the open window of that building is almost certainly T. A. Browne's combined bedroom-office, for we know that at first he (and no doubt his clerk) had to issue the Miners' Rights through his hotel bedroom window; and, thirdly, the police officer to the left may well be the popular and respected Sub-Inspector Medley, who appears in "The Miner's Right" in the guise of Inspector Merlin. ***(Original loaned by A. J. Brigden)***

And now for our protagonist, Browne himself—how does he fare in his own book? As we have seen he appears in the guise of Captain William Devereux Blake—but—the Commissioner of the book is the possessor of many personal and social advantages that were denied to his flesh and blood prototype. Captain Blake was formerly of Her Majesty's 11th Hussars, '[he] was an autocrat by instinct, habit, education and circumstances. . . from his decision, there was, at that time, no appeal[14] . . . with a clear head . . . and a natural turn for acting as a ruler of men, he had hitherto avoided misadventure in his consulship. To decide equitably and rapidly, to maintain unswervingly, and to enforce rigidly, the decisions arrived at . . . required natural gifts such as few men possessed'. In addition to these valuable personal qualifications Captain Blake possessed the benefit of long experience 'after years at the Meroo in the early days of Louisa and Lambing Flat'. And, finally, Captain Blake was the happy recipient, under his uncle's will, of 'a considerable fortune . . . whereupon that high official swiftly departed for England, taking two couples of his kangaroo dogs with him'.

Yes, Commissioner Browne had very good reason to entertain a degree of envy in respect of Commissioner Blake. Blake had enjoyed almost all that life had to offer—an exciting career as a military officer and a commendable one as a public official, to say nothing of the goodwill of a wealthy uncle. Commissioner Browne, alas, had been favoured

with none of these good things; on the contrary, in 1872 (at the age of forty-six) when he was making the first notes for *The Miner's Right* he must have felt his life to have been something of a failure. In the Gulgong of that year it was not enough "to be an honest gentleman, well-intentioned and entirely free from that corruption that is rampant on this goldfield"; his chief critic—De Courcy Browne—did not hesitate to go on to state editorially in the *Gulgong Guardian* (July 20th, 1872, and later) that 'as a commissioner he lacks that discretion and firmness, that capacity to govern and to profit by experience so necessary in such an officer . . . who should be a man of energy, decision and experience. In these three essential qualities Commissioner Browne has exhibited a deficiency so great that much public inconvenience is felt and dissatisfaction expressed.'

Yet there was much to be said in Browne's favour. The mining laws of the day were complex and a scheme of regulations to suit one field did not necessarily suit another. In those days there was no independent Department of Mines, and on at least one occasion he had, under political pressure, to change a decision correctly made to another which was inconsistent and quite contrary to the regulations—an incident which aroused many bitter feelings.[15]

Browne's life in Gulgong must have been far from happy. He was forever being accused of dealing unsympathetically with the miners and of failure to appreciate their problems—so much so that, on the occasion of the Anthony Trollope luncheon, he felt impelled to state publicly that "he could lay his hand upon his heart and say that in all decisions he had ever striven to act impartially and to be just to all".[16]

As far as the pages of *The Miner's Right* are concerned, there can be little doubt regarding Browne's sympathetic outlook, as expressed in his pen pictures of the hard-working miner, of his generally law-abiding nature and of his love for his family and his home.

* * *

And now the moment has come to return to Beaufoy Merlin; by yet another happy coincidence there appeared before his camera lens of so-penetrating insight the features of many of those Gulgong people of July and August 1872, upon which novelist Browne drew for the raw material of his characters. The negatives of those self-same citizens have, happily enough, been preserved in the Holtermann Collection. The task of compiling a second literary-portfolio was a comparatively easy one; all that had to be done was to select the pertinent paragraphs from *The Miner's Right* and to set them below the corresponding Merlin photographs.

* * *

For his numerous 'photographic' writings Australia must forever owe a deep debt of gratitude to Thomas Alexander Browne . . . yet greater still the debt owed to Beaufoy Merlin and his actual photography, for in the last resource it is photography that is the true historian—incomparable, authentic, unchallengeable.

FOOTNOTES

1. From the concluding paragraph of Chapter VII.
2. From one of his many newspaper articles—this one is believed to have appeared in the Mudgee *Western Post* about October, 1910.
3. From an interview in Stead's *Review of Reviews* for May, 1894—this article seems to be the best readily available biographical sketch of T. A. Browne.
4. The reference is to Chapter IV of *Gold and Silver*.
5. The family fortunes had declined during the bank crisis of 1842 and young Thomas was sent off with a herd of cattle to establish himself on distant lands which at that time could be taken up for a few shillings an acre.
6. Those were the happy days when government appointments were regularly obtained by the presentation of a discreetly worded petition from one or two influential friends; in Browne's case one of the friends was very probably his brother-in-law, Frederick Darley—afterwards Sir Frederick Darley, Chief Justice (1886). It is likely that he had some prior experience as a J.P. in his Riverina days.

   His actual official record reads as follows: *Police Magistrate*, 7th April, 1871 (at a salary of £428 p.a.); *Commissioner* (under the Goldfields Act of 1866), March, 1872; *District Coroner*, 26th May, 1872. Appointed elsewhere on 31st January, 1881.)
7. In the light of subsequent events a somewhat thought-provoking use of the word.
8. A reproduction of a typical *Miner's Right* (at the beginning of Chapter I) is dated 6th March 1852, thereby suggesting that the events of the book would have taken place in the early fifties. Actually the Lambing Flat riots and the Frank Gardiner bushranging exploits did not take place until early in 1861, while the Home Rule ('frontage' *versus* 'block dispute, etc.') and the Hill End events occurred principally during 1872.
9. Preshaw's book contains dependable accounts of the Lambing Flat rush but more important evidence arises from the similarity of two respective paragraphs both dealing with the circumstances of the bearded miners having, in the absence of womenfolk, to dance with each other. In Chapter XI of Preshaw the relative passage ends ". . . had to take a hairy-faced gentleman or *not dance at all*!" In Chapter IX of Browne, it concludes "men . . . will dance contentedly with one another rather than *not dance at all*". The italics are the author's.
10. Yatala is actually a genuine place name but its site is in South Australia. One of the reaches of the Torrens River was originally so named by the local aboriginals.
11. There was a gold rush to Parkes about this same time.
12. The reference is to LESTER STUART DONALDSON who received the appointment on 19th September, 1861 at a salary of £166 p.a. During the first six months of 1872 it was officially reported that the C.P.S. office had handled 506 summonses and 336 police cases. "Surely a court transacting so much business is entitled to have every facility at its disposal for the convenience of the bench, its officers and the public", said the *Guardian*. Donaldson was well liked on the field and was often praised for his ability as a humorous character actor at amateur theatrical performances.
13. A lengthy description of the occasion will be found in the *Gulgong Guardian* for October 21st, 1871.
14. Quite correct—there was no appeal from goldfields decisions coming within the discretionary powers of the Commissioner; by way of alternative in what direction could any appeal lie? Much of the trouble and dissatisfaction on the fields arose from the fact that the necessary judicial and technical machinery did not—and could not—exist. Almost everything on the fields happened far too quickly for the authorities. It was not until 1876 that there was set up (in N.S.W.) an independent Department of Mines—this apparently as the result of the deliberations of the Mining Board set up in 1874. Incidentally, De Courcy Browne represented the Home Rule field on the Board.
15. From an editorial in the *Gulgong Guardian* of July 6th, 1872.
16. See footnote 13 above.

Nine Scenes from

'THE MINER'S RIGHT'

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Photographs by

BEAUFOY MERLIN*

(in Gulgong in mid-1872)

Descriptive passages by

ROLF BOLDREWOOD†

*From "The Holtermann Collection" in The Mitchell Library, Sydney.

†Reproduced by permission of the Executors of the Estate of the late T. A. Browne.

NOTES ON THE ILLUSTRATIONS

(Pages 83—94)

No. 18203: *A miner's wife and children outside their 'scrupulously swept' cottage. The reference to gardening activities would be quite correct in respect of the older fields such as Hill End in which town gardening was a leading activitity. It was too early in the Gulgong rush for much in the way of private gardening to have been*

No. 18103: *Group outside the Commissioner's Office, undertaken and, in any case, we learn that vegetables were fairly cheap in the area.*
Camp Reserve, in early September 1872. The central figure is almost certainly T. A. Browne, while those on his left would be the Commissioner for Roads and his assistant, both of whom are known to have visited Gulgong at that time. On his right are his clerk (for the issue of Miners' Rights) and the lad who looked after his kangaroo dogs.

No. 18264: *Believed to be the Clerk of Petty Sessions, Lester Stuart Donaldson, on a visit to a claim successfully bottomed on gold—this probably for the purpose of declaring the area a goldfield. The negative is untitled but it may depict the Shallow Rush lead on which gold was found at only forty-eight feet.*

No. 18133: *The offices of "The Gulgong Guardian" in Herbert Street (west side), near the Mayne Street intersection (just below Barnes' Mudgee Drug Store). The central figure of 'Napoleonic' stance is almost certainly Thomas Frederick De Courcy Browne, its editor. He at no time counselled violence along the lines of Fitzgerald Keene. He was generally respected and took a prominent part in all civic activities.*

No. 18269: *A typical syndicate, with other miners on wages, as seen on the Gulgong field. (Note: Same occasion as No. 18264, page 152, March, 1953.) Browne's phrase, 'dead river', is hardly correct—'buried' would be better, for many of these creeks were (and still are) flowing to a certain extent.*

No. 18145: *R. Angove, general store and wine and spirit merchant, Mayne Street (south side near the Herbert Street intersection and next door to the Bank of N.S.W.). Angove's was one of the leading establishments of its kind. It was later converted into a hotel.*

No. 18246: *Gulgong's two detectives stand outside the Detective Office.*

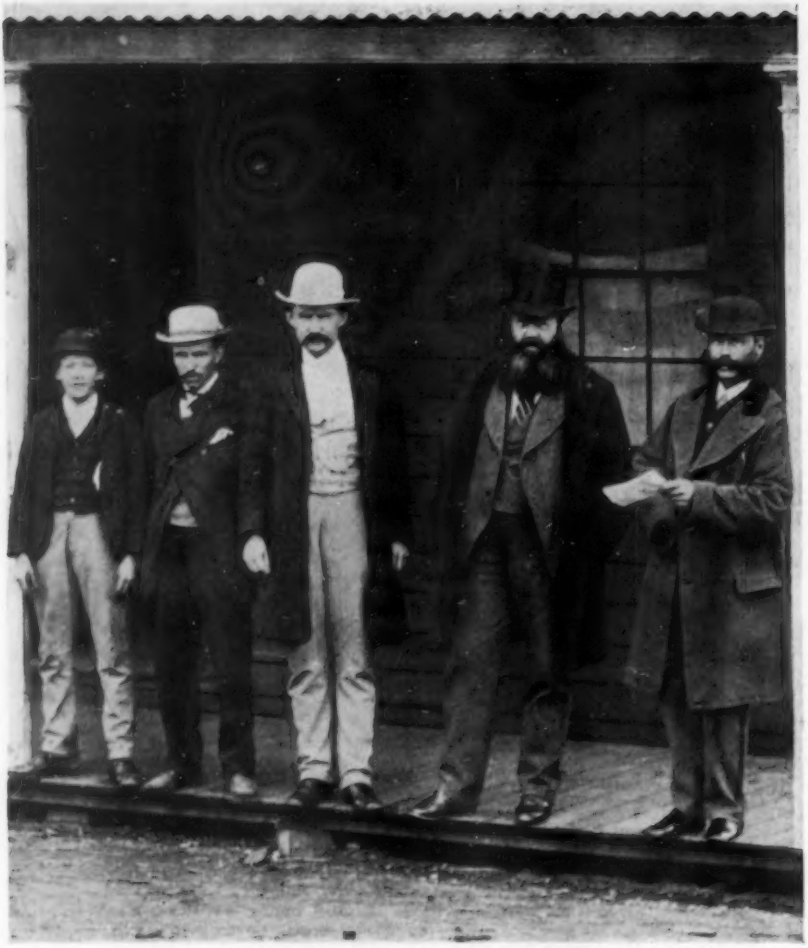
No. 18256: *One of Gulgong's twenty police constables with his family outside his home.*

No. 18169: *The offices of C. M. Dunn, solicitors, in Herbert Street (east side), a few doors down from Mayne Street. The bearded figure is undoubtedly that of C.M.D. himself, from whom was drawn the character of Mr. Markham.*

18203

It follows hence that the thrifty miner who possesses the treasure, not less common on Australian goldfields than in other places, of a cleanly managing wife, is enabled to surround himself with ordinary rural privileges. A plot of garden ground, well fenced, grows not only vegetables but flowers, which a generation since were only to be found in conservatories. He has a goodly array of laying hens, occasionally even a well-fed pig. On a rainy day, when the claim is off work, the domestic miner is often seen surrounded by his children, hoeing up his potatoes or cauliflowers, or training the climbing rose which beautifies his rude but by no means despicable dwelling.

Entering such a hut, as it is uniformly, but in no sense of contempt, termed—a hut being simply lower in the scale than a cottage—you will there find nothing to shock the eye or displease the taste. As in a midshipman's cabin, economy of space may be the rule but untidiness is the exception. Not only is the earthen floor scrupulously swept and perhaps damped with sprinkled water every day, but the space to a considerable distance in the rear of the premises. All scraps and refuse are raked into heaps, and on Saturday, which is invariably a half-holiday and cleaning-up day, carefully burned. The meal to which the married miner sits down at mid-day is generally composed of excellent beef or mutton, roast or boiled, bread of the best wheaten flour, vegetables and tea, *à discrétion*, always supposing the claim to be 'in full work.' At less prosperous seasons, no doubt, there is occasional need for distinct but seldom for distressing retrenchment. Before that stage sets in the married miner generally betakes himself to hired work of some sort, for the neighbouring squatters or farmers, until he 'gets a show again' in a mineral point of view.



18103

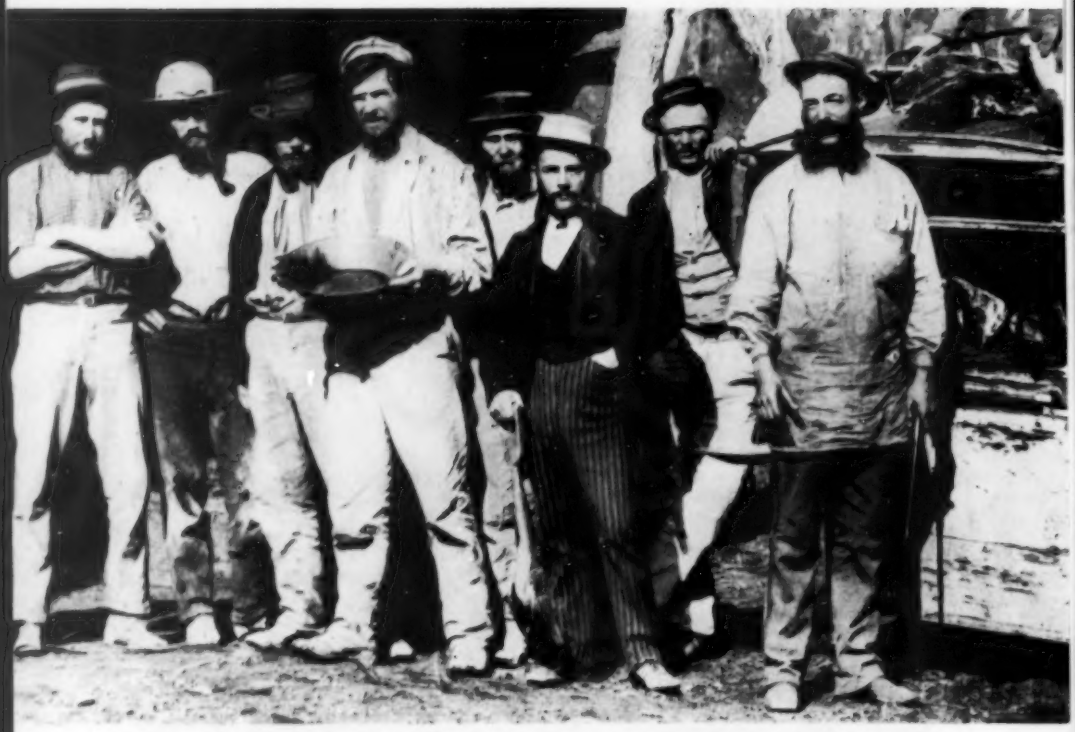
Thomas Alexander Browne (centre)
from whom was drawn the character
CAPTAIN WILLIAM DEVEREUX BLAKE

I see him now. How many years have rolled by. Yet I stand up and feel inclined to lift my hat, as if it were yesterday. An erect, stalwart, middle-aged man, sitting his wiry thoroughbred with careless ease, bold-visaged, eagle-eyed, with the stamp 'of ours' writ large, like our mate, the Major, on every movement of his body, on every expression of his face, on every trick of speech, as he calls to the half-dozen greyhounds that follow him through the camp, as if his thoughts dwelt more with them than with the crowding miners who press and throng to get a word of audience, a passing nod, or even a look of recognition from the autocrat of the goldfields.

And, in good sooth, Captain Blake, formerly of Her Majesty's 11th Hussars, was an autocrat by instinct, habit, education, and circumstance, if ever there was one upon God's earth. He it was, certainly, who more inexorably than the Roman Centurion, was wont to say, 'Go here, or go there,' and to this man, 'Do this, and he doeth it.' For, from his decision, there was, at that time, no appeal. The Medes and Persians had apparently drawn up the scanty Goldfields' Regulations of that day. Crude and inapplicable to the multiform elaborate complications of the mining industry, the largest discretionary power was implied. And William Devereux Blake, well known at many a mess-table in England and Ireland as the Devil's Own Billy Blake, was precisely the man to accept all the responsibility of the position. It would have crushed a weaker man. But with a clear head, an utterly fearless, perhaps aggressive, organisation, and a natural turn for acting as a leader and ruler of men, he had hitherto avoided misadventure in his consulship. Large were the issues with which he had to deal, and puzzling were the mining laws which he had to administer. A bold, ready, decisive manner sufficed to carry him through everything ; and though occasional dissentients might object to his decisions as illogical, he was both highly popular and legally successful.

To him were daily submitted the numberless questions of mineral ownership which arose in such a community as ours ; a gathering of men from every country under Heaven, where each, by chance or choice, had come to occupy under certain written and unwritten laws, so limited a portion of the earth's surface that it was measured by feet. Under it might be the hidden treasure, the reward of a lost youth—a ruined life—the mere rumour of which had brought the greater number of us so far over the main, across so many a weary mile of wood and wold.

To decide equitably and rapidly, to maintain unswervingly, and to enforce rigidly, the decisions arrived at after the hearing of such evidence as was forthcoming, required natural gifts which few men possessed. But 'Billy' Blake had been cast by Nature at his birth for the 'role' of a chieftain, and most eminently qualified was he for the part which he was called upon to play.



18264

Lester Stuart Donaldson (third from right),
from whom was drawn the character
MR. BAGSTOCK

On the first Saturday afternoon, after having heard that the new Clerk of the Bench had arrived, we went to call upon him. He was also Mining Registrar, Agent for the Curator of Intestate Estates, Registrar of the Small Debts Court, Coroner, Commissioner for Affidavits, and the holder of several other minor offices, which are generally appendages to the appointment.

We found him in the large tent which did duty as a court-house, of one corner of which he had possessed himself. Evidently not a man of method, he was surrounded with books and papers relating to his office, all in such a state of inextricable confusion, that an average licensed surveyor (of all men, perhaps, most experienced in making a tent habitable and officially effective) would have swooned on the spot.

'Now then, w-w-what's your name,' he called out in a loud voice, without looking up, 'don't keep me w-w-waiting all d-d-day.'

The Major smiled. He looked up angrily. 'How d-d-dare you presume to l-l-laugh, sir, in Her M-m-m-ajesty's t-t-tent, sir, taking up the G-g-government time? D-d-don't you know every minute of my t-t-time's worth a g-g-guinea?'

The Major having by this time extracted his card, presented it, at the same time saying, 'Mr. Bagstock, I believe, permit me to introduce my friend Mr. Pole.'

Mr. Bagstock gave one hurried glance at the card, stared wildly at us, then with a rapid alteration of manner, got up and shook hands warmly with us.

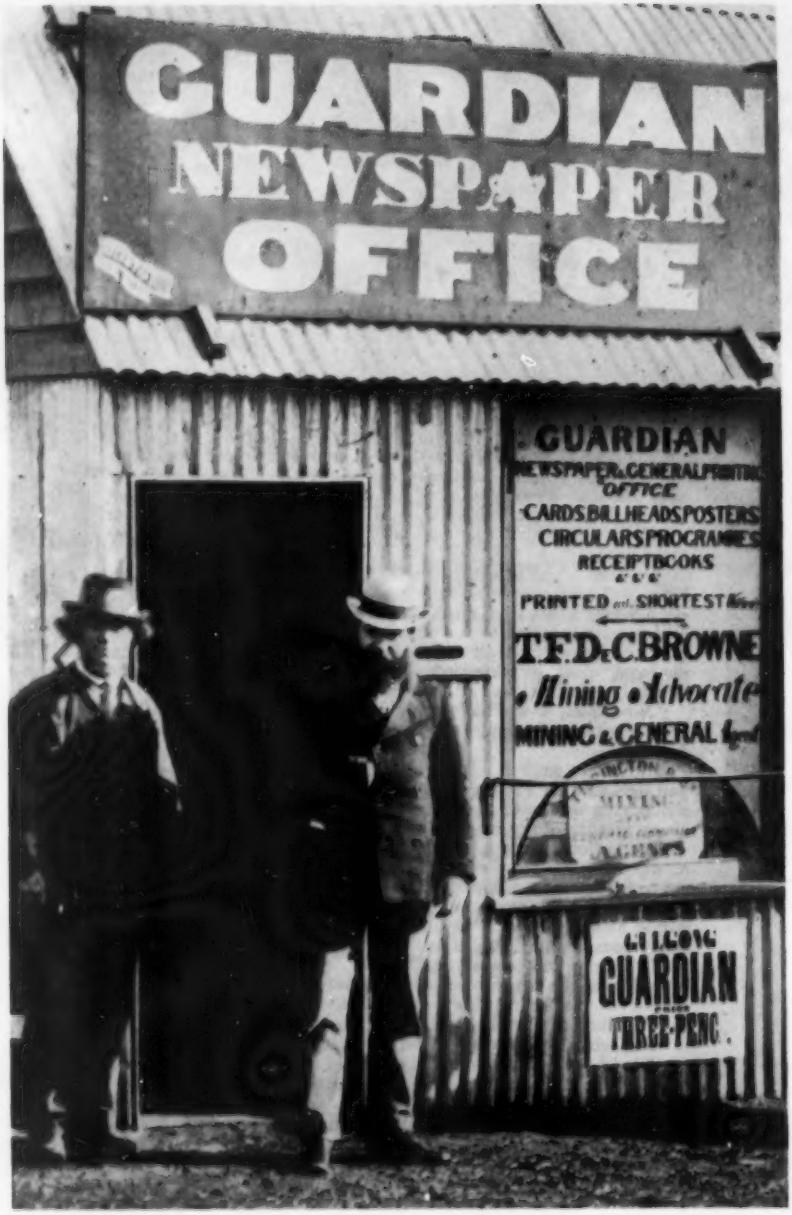
'D-d-delighted to see you, I'm sure. Charlie Grant—b-b-best f-f-fellow in the world—s-s-said you were out here. W-w-wrote, I believe. Live near this p-p-pandemonium?'

'We live *in* it,' said the Major; 'we're familiar demons.'

'But wh-wh-what do you d-d-do, then?'

'Dig,' I said, 'and are not badly paid for it just at present.'

'Regular miners?' said our new acquaintance, still wonderingly. 'Good God! you don't say so. Got one of th-these and all?' Here he pointed to a book of Miners' Rights.



18133

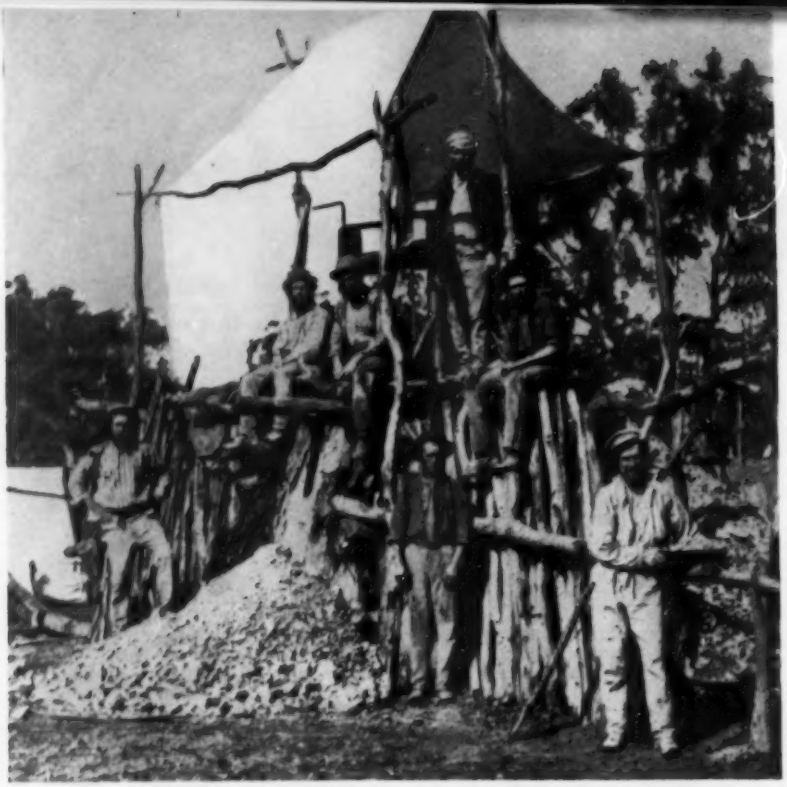
Thomas Frederick De Courcy Browne,
who suggested the character
FITZGERALD KEENE

A modern community is incomplete without its newspaper. At Yatala there were two, diametrically opposed, of course, in law, religion, and politics. One journal was strictly conservative, upholding the Government, with the administration of justice, and all things and persons pertaining thereto. The other, the *Watchman*, was democratic, not to say destructive, scoffing at the constituted authorities, sneering at the police, badgering the magistrates, impeaching the Commissioner himself, and continually calling on the great body of miners 'to assemble in the night and sweep away all tyrants and goldfields officials, together with the absurd contradictory regulations which hampered their honest efforts and trammelled their virtuous industry.' The editor of this exciting, not to say inflammatory journal, was named Fitzgerald Keene.

Clever, fairly educated, and morally unprejudiced, he, like another historical scribe, was quite capable of raising a wale upon that epidermis which it suited him to thong, whenever such to him seemed necessary for the purpose of the hour. Ingenious in discovering the weak point of an adversary, he would concentrate and exaggerate until the uninitiated were almost fain to believe that there *must* be some ground for this furious invective, this wholesale denunciation.

When once he had singled out an official for attack, no part of the whole moral surface seemed to escape him. Caution was cowardice and irresolution, pitiful indecision, conscious incompetence; firmness was obstinacy; decision was tyranny; coolness was contempt of the toiling masses; silence was dumb idiocy; speech in explanation was drivelling insanity or ludicrous display of ignorance. There was no pleasing him.

'The only cure (of course) for all this miserable official muddling and disgraceful apathy on the part of an effete and corrupt government that stood tamely by while a great interest was being plundered and blundered through daily, was that the hardy and intelligent miners of Yatala should "roll up," and take the law, the government, the land, and the gold into their own hands.'



18269

Taking the general nature of 'leads' or dead rivers, it chiefly obtained, that if gold were found on one portion of them, it extended to all the claims within a considerable distance. Sometimes, of course, it was not so. All the gold in the locality appeared to have been shovelled by malignant gnomes into one crevice, in the familiar phrase of the miners, 'a pot hole,' leaving the rest of the lead non-auriferous and disappointing. This we knew to be possible, but did not think probable. We accordingly worked away, stimulated daily by the pile o' wash-dirt rising high on the side of the prospecting claim's brace—a pile in which the gold could be seen with the naked eye. At length we bottomed. Our shaft was down amid huge gray boulders of limestone which formed the bed rock of the locale. The drift was reached. With what anxious eagerness did the Major and I carry out our first dish of wash-dirt to 'try a prospect.' Inch by inch the sand and gravel lowered in the dish, the clay-stained water flowed and flowed, till at length, in the full view of a hundred men, the last streak of sand and minute gravel was left. In vain we looked, with practised eye, for the faint red rim which had comforted us in the prospecting claim. I shook the dish, and with the action dispersed and reunited the remnant sand. It was of no avail. No trace—even the faintest—of 'the colour' could be descried. With a half angry, half humorous roar, the crowd parted right and left, while the verdict was proclaimed, expressively if not elegantly, by Cyrus Yorke himself, who cried aloud, plain for all men to hear.

'Bottomed a duffer, by gum, not the colour itself, no mor'n on the palm o' my hand.'

CHAP. V

18145

WE worked hard, doggedly, persistently, and yet all was unavailing.

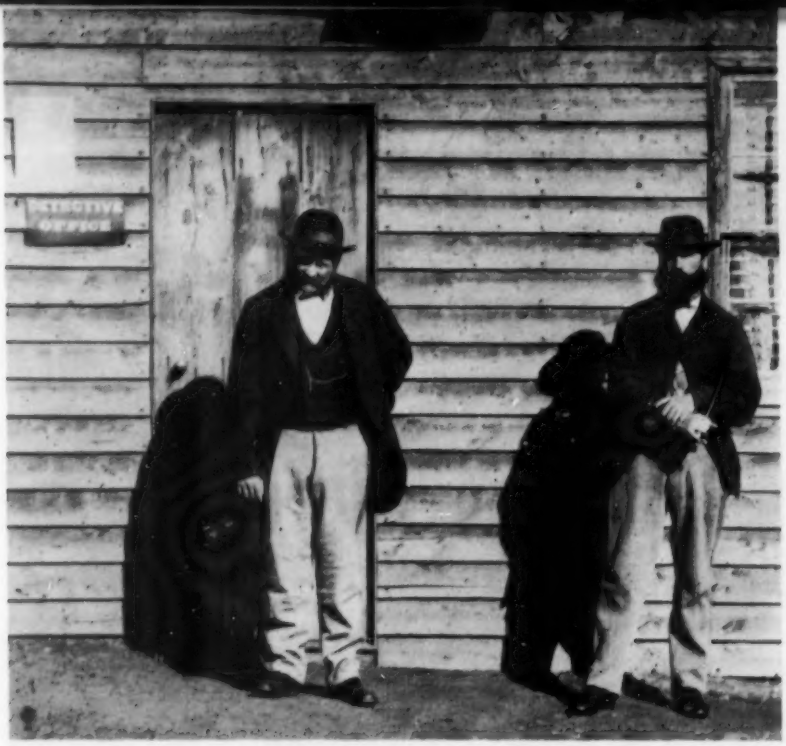
We 'hung on,' as the miners said, to our claim, driving and delving with pick and shovel, through the long hot days, or in the silent dark cold nights. No luck, no gold. Having no money was not the worst of it. Our balance on the wrong side had run up with the storekeeper, who trusted us to considerably over a hundred pounds. A large sum, when it is considered that our assets were almost nil, or such as, if sold, would have made a very slight impression on the account.

We became unhappy and despondent, more especially Cyrus Yorke, whose 'I told you so from the beginning,' was daily more aggressive and hard to bear. Our storekeeper friend, John Mangrove, did not seem to care so much. He had 'followed the diggings' for many a year. He and his smart, bustling, business-like wife were quite used to giving fabulous amounts of credit, to what they termed 'an honest crowd,' meaning a party of men who might be relied upon to pay when their luck turned. Mrs. Mangrove, indeed, laughed at our undiggerlike despondency when we came up one Saturday night and vowed we would not take some beef and flour for our married mate, having no money, and having that morning decided to 'jack up' or thoroughly abandon work at our present claim.

'We must go and fossick for a bit now,' I said, 'just for enough to make the pot boil; but we won't take any more of your "tucker," Mrs. Mangrove, without paying.'

'Bother the paying!' said the buxom, cheery woman, 'we shall get our money some time or other; but how are you and the Major to fossick, or anything else, without a scrap to eat. You must and shall take your rations till times mend. Luck always turns if you stick to your fight like men. Don't tell me you're down in the mouth. You've got to work till you make a 'rise,' for my sake, and how can you work without tucker?'

CHAP. IV



18246

I was never done wondering at what struck me first as the chief characteristic of this great army of adventurers suddenly gathered together from all lands and seas—viz. its outward propriety and submission to the law. Closely applicable was the description of the mixed host at the leaguer of Valencia—

> 'There were men from wilds where the death wind sweeps,
> There were spears from hills where the lion sleeps,
> There were bows from sands where the ostrich runs—
> For the shrill horn of Afric had called her sons
> To the battle of the West.'

And, indeed, swarthy, grizzled Californians, red sashed and high booted, with great felt sombreros that took all kinds of fantastic shapes—jostled stalwart 'Geordies' and Cousin Jacks, whose fresh faces told that they had never before left the shores of old England. Frenchmen and Spaniards, Germans and Italians, Hungarians and Poles, Greeks and—Trojans? Well, I may not swear that any unit of that richly variegated crowd had quitted the windy plains of Ilium, or the banks of Simois for Yatala Creek—but if that once famous nationality was unrepresented at the great Yatala rush, it stood alone in disfranchisement.

The compatriots of Achilles and Ajax, though not of Hector and Paris, were sufficiently numerous, proving, as one marked their stately forms, their flashing eyes and chiselled features, that the modern inhabitants of Hellas have not relinquished the birthright of godlike strength and beauty, which witched the world, when 'the fearless old fashion held sway.'

Yet, though the narrow streets actually trembled under the feet of the surging crowd of grand-looking athletes that thronged the well-lighted thoroughfares, and filled the shops and tavern bars after working hours, there was no lawless act, no wearing of deadly weapons, no foul language, no open drunkenness or offensive parade of immorality; far more decorous of demeanour and easy to thread than the ordinary crowd of a manufacturing town or a metropolis. What was

(*Continued on next page*)

18256

the reason of this strange reserve, this almost unnatural decorum?

It was apparently a triumph of moral control! It was not wholly the spontaneous propriety of a highly intelligent, travelled, experienced community. Human nature, in the mass, though often unduly maligned, scarcely attains such results unaided or unrestrained.

A patent fact was, that the vast crowd was under the sway of a very smart officer of police, who, with two sergeants, a couple of detectives, and about a score of constables of the rank and file, about one man to each thousand, kept the whole of the great band of adventurers in perfect and admirable order.

Such, in other colonies, had not (*vide* Mick Hord, barkeeper, ex-miner, storekeeper, pugilist, etc.) always been the successful result under such circumstances. 'Perleece, Mr. Merlin,' he said one day to that officer, 'talk about perleece, and call this a "rush." I've known a rush of forty thousand men, and seen 'em kickin' the perleece from one end of the town to the other.'

'I was not at the Red Hills, my dear boy, nor Sergeant M'Mahon either,' said Mr. Merlin, smiling with that way of his that somehow did not tend to reassure people. 'I should not advise any one to commence that kind of thing here.'

Whatever the reason, no one did apparently care to take the initiative in any kind of disturbance, though such was often threatened.

The inspector, Mr. Merlin, was always extremely keen at knowing everybody and everything which it concerned him to know very thoroughly. Patient and calculating, too, always averse to use force when diplomacy would suffice. Yet utterly impartial and pitiless in the execution of his duty when need was. He was, therefore, respected by the miners generally, as a man of capacity, liked for his *bonhomie*, superficial as they knew it to be, and secretly feared by all those who recalled 'sins unwhipt of justice,' which were the precise traits of character needed by a man in his position.

18169

The chief personages among the band of advocates, who occasionally pocketed in a week fees that would have made a junior barrister's mouth water, were Mr. Markham and Mr. Cramp. They were nearly always employed on different sides, and either had or simulated a distinct personal antagonism—whether merely forensic or otherwise it was difficult to determine; but the fierceness of their tones, the bitterness of their sarcasms, the desperate tenacity with which they fought over the last shred of the probability of victory, with the power and elaboration of their addresses to the court, would have stamped them as advocates of a high order before any tribunal.

Mr. Markham was a ruddy-faced, full-whiskered, middle-aged bachelor. He apparently kicked all care behind him, and thought of nothing but his business during the day, with a steady game of whist in the evening, and a few congenial friends with whom to share the flowing bowl, which regularly at 11 P.M. made its appearance in the shape of whisky and water. His friends said he was a man of regular habits, and knew exactly how much was good for him. His enemies said that he drank hard, if regularly, and was undermining his constitution. They called him careless, indolent, and fitful in the discharge of his duties. His friends (and they were many and less lukewarm than such easy-going well-wishers generally are) averred that no more watchful and *rusé* diplomatist ever veiled consummate art under a carefully careless manner. However that might be, Mr. Markham had a pretty high average of verdicts to score to his legal bat, and in all leading mining or criminal cases some curiosity was always displayed to know which side Markham was on.

Leaves from a Studio Diary

By J. C. YOUNG

Monday:

Someone once said that the happiest person in the world is probably the one who is the least intelligent. Sometimes I am inclined to extend that qualification to the person who has the least to do with commercial photography. The more the merrier does not apply to us—rather the reverse.

The last fortnight saw us in a continuing very busy state. In such stretches we have, quite often as not, our patches of trouble. We have had, in those times, rashes of spots on negatives, rashes of spots on prints, rashes of stains, rashes of this and rashes of that. Thus I wasn't over-disturbed when about ten days ago, two oblique streaks of fog appeared on a negative. It was a location shot of two engineering pieces on a white background, and since the streaks completely missed the objects no harm was done. It could have been anything . . . why should I worry?

However, in a batch of twelve negatives developed the very next day, the streaks appeared on two of them, and thereby became deserving of more serious thought. I recollected that the film holder had moved slightly when I changed a film; so, concluding that the spring-loaded clamp at the back of the camera had loosened a little, I tightened up its screws and hoped for the best.

A few days later David confronted me with a somewhat disturbed look that belied his little moment of triumph. "I always told you," he said with heavy emphasis, "that your over-confident habit of exposing only one negative of everything would eventually land you in trouble. Come and have a look at your misdeeds; they're in the small darkroom."

Sure enough, amongst the negatives hanging up to dry, there were a number with those selfsame diagonal streaks of fog. In some cases the streaks were long, in others short; in some cases they were at the top of the negative, in other cases in the centre or at the bottom; in every case they were diagonal.

I moved slowly, but with increasing violence, towards a 'fit of the shudders'. The negatives began to tremble on the line, David eyed me with apprehension and backed quickly through the door.

Steve is ever the one who runs into trouble. His face appeared around the door-jamb and before he could go I yanked him across to the drying line. "Look," I spluttered, "just look at those."

"That fog also shows on the clear margins of the film," he said, "and that means it's unlikely there's a light leak in the camera."

My thoughts were beginning to turn in the direction of that popular alibi—the sins of the film manufacturer—when I dimly realised that Steve was still talking. "I suppose it *could* have happened in the camera, but usually fog on the rebate means it was there first, or else came afterwards. Did you use the same film holders for all these exposures?" he asked abruptly.

"No," I said thinking aloud. "Some of these were in a magazine and some in double dark slides. Those of a few days ago were in a Grafmatic holder," which removed the possibility of faulty film holders, I imagined.

"I'd be inclined to suspect the developing tank," said Steve. "Are you sure the lid fits properly at all times?"

"Look here," I said with some warmth, "if the lid of the tank didn't fit properly, wouldn't that mean a general, diffuse fog?"

Then I decided to tackle the problem from another angle. I went outside, picked up the offending camera, and took it downstairs. Out into the yard I went, and with a black cloth over my head, directed the camera at the sky, searching for light leaks. I grew dizzy with the prolonged operation, but saw nary a pinpoint of light. It was all very confusing and baffling. Having to go out on a job immediately, I took along plenty of film—in fact I exposed "three of everything".

That evening saw me in the workshop of a friend, a clever instrument maker, quite

crazy about cameras. "Well—" with a grin, "what's up now?" as he opened the door and ushered me in. The soldering iron he was using was laid down on its small jig and a hand reached for the offending equipment.

I told him the sad story.

"Look here," he suggested, "suppose you run away and play for an hour or so. I'll check over your camera in the meantime." Within the hour I was back. My friend at his bench was thoughtfully handling the fogged negatives. "Nothing wrong with the camera," as he puffed away at his pipe, seemingly lost in thought. "Fog on the clear edges almost always means that the fogging is not occurring either in the camera or whilst the film is in the film holder. Are you *sure* your developing tank is O.K.?"

At this renewed suggestion, I really commenced thinking—and then a ray of light began to shine through. "Of course," I said, "if there were one or more pinholes in the lid of the tank, the room light would be focussed on the film as by a pinhole camera. The films, hanging vertically, would thus receive the room light image at an angle and so cause a diagonal streak!"

Early next morning in the processing room I was looking at the two tanks. There was one for hypo and one for developer. Someone had switched the tank lids during the last change of solutions! I lifted what should have been the stainless steel lid of our new developing tank. There were no less than fourteen pinholes in it!

Tuesday:

One aspect of David's character that never fails to intrigue is his youthful enterprise. He gets endless fun out of trying things on his own account. For some time past he has been improvising his flash gear, and has had considerable success in results with an old resurrected flash gun. Since his camera had no synchronisation, he contrived to make his pictures by open flash, the firing of the gun being accomplished by an improvised foot switch. The tension induced in the cord attached to his shoe set off the flash, and that left both hands free to manipulate the camera.

Recently, however, I financed him towards a first-class modern camera; when he had mastered its working, the next step was, inevitably, a new flash gun.

For some time past I had been intrigued by the fine technical and pictorial quality of his private work. Frequently I found a 'foreigner' swimming with our regular run of enlargements. These 'foreigners' were of such good standard that I refrained from reproaching him for using my establishment, time and materials for masterpieces of his various uncles and great aunts. But to-day, when I found a roll of film hanging up with a number of badly matched exposures, a conversation started, running something like this:

"You're losing your punch, old son."

Silence.

"Never mind, even the greatest make mistakes sometimes . . . look at me."

More silence.

"What I can't understand," I said, warming to my subject (nothing encourages me so much as a little silence), "is why, on this one, third from the top, you failed to lighten the shadows."

A barely audible mutter, as of some person in a bad frame of mind, came from the enlarger in the corner. The operator's nose was about two inches from the easel; apparently he was aiming for very critical focus.

"Speak up, speak up! If you have grown lazy, or made a mistake, just own up; we'll put you on the right track!" (very generous and helpful).

David's nose lifted and diverted itself towards me. He seemed annoyed about something. "That new flash contraption gives intermittent flashing," he said. "I can't rely on it. My home-made foot switch was better."

In a few minutes we were in the office, examining his equipment. The connector cord from shutter to gun had been cut and joined by two small plugs of a type popular for flash gear. "How fresh are your batteries?" I asked him, emptying them out of the case. "Bought them a week ago" . . . tersely . . . "I would be inclined to rule that one out. I'm sure it's in the mechanism."

I tried two of the batteries in the torch we use in the darkroom. They didn't seem to light up the globe very strongly. (Batteries made specially for flash work will usually, when fresh, burn out any regular torch globe.)

"It could be a short circuit," I said, and examined the camera and the way the flash gun clamped on to it; the former had an all-metal body while the case of the flash gun was clamped in position without insulation.

"There's the answer," I said, and showed him. "When the battery case is clamped on to the camera, the body of the camera, being all metal, is connected to the negative side of the batteries, because the *battery case* is the negative side of the circuit. If your shutter cord were continuous, without these two-pin plugs, the polarity would have been preserved, because the negative terminal of the shutter connection is also earthed to the camera body. The centre pin, which normally carries the charge into the shutter, is insulated until the shutter blades open, when the circuit is completed and bulb flashes." I reversed the two-pin plugs and re-engaged them. "When you have connected these *this* way, which you have a 50-50 chance of doing, you get the positive side of the battery connected to the earthed part of the shutter terminal, which is joined to the all-metal camera body, and this in turn is already joined to the negative side of your batteries through the battery case. In this way the batteries are short circuited through the all-metal camera; no flashing of bulbs occurs; and all the time the batteries are running themselves down."

Whether using batteries or capacitor flash, every photographer should first make sure that no short circuit is possible in this way.

If, for any reason, such as interchangeability of cameras and guns or provision for extensions, one has to use connector plugs in the leads, it is a good idea—in fact an essential one—to test (by means of a circuit tester) for polarity of the different parts and mark the plugs so that they will always join in the correct sense.

Of course, another way is to establish suitable insulation (even cartridge paper will do in an emergency) between battery case and camera.

Wednesday:

Betty was being very helpful. She was assisting with a rush order for prints, working our second enlarger and really "pushing them out''. I rocked the tray and the images flew up at me (the developer was warm). We hadn't spoken for an hour.

"I think I'll ask you to solve this problem," I remarked.

Betty started. The masking board fell back with an abnormal 'smack'. She pressed the footswitch, manipulated a dodger. "What problem?"

"Well," I said, "this morning at the —— company's works, I was faced with an awkward shot. I haven't yet put all the negatives through, so we'll wait to see the results." There was a pause. "I want you to imagine," I continued, "a series of grubby boiler furnaces, or the faces of them, in the bowels of a grimy part of the plant. The fronts of the furnaces, the parts we see, are little more than black. The total frontage length is about seventy feet. A concrete floor, about five feet wide, runs along the front of them. Facing them, across this floor, is the coal storage. The whole thing is about 15 feet wide."

She gave a good imitation of a shudder. "Everything black except the footpath—" "—and a few light-coloured support posts," I put in. "And as if that wasn't enough, I suppose the client swept his arm around in a semi-circle and said, 'Take a picture of all that'?"

"Exactly," I said.

Betty seemed to be thinking deeply. She changed the negative in the enlarger and made another print.

She looked up suddenly, held me by the hand and looked me squarely in the eye. "Well—sometimes I feel really sorry for you," she said warmly.

"Yes, I'll admit that it was one of those soul destroying subjects, but it does serve to illustrate a very useful lesson. Remember," I went on, "I once showed you a series of interiors all made by the moving light technique?" "Yes," she said. "That's the process where the operator walks around in front of the camera, waving a few floods like a boy scout doing semaphore."

"Well," I said, "I'll refresh your memory. In a long, dim interior, we leave the camera on a tripod, shutter open on time. With a floodlight in the hand and back to camera, we walk around the room or hall, systematically painting the room with light."

Betty's amusement echoed around the darkroom, rose in tempo. "Don't you show on the negative at all?"

"No, because I'm in motion, and any tendency to show a silhouette of me will be painted out as I move backwards towards the camera."

"Don't you even get a ghost image?"

"No," I answered soberly, "nothing at all." But on this occasion the nearest power point was about 200 yards away, so I couldn't use that method. But I tried a substitute for it—a series of flash exposures.

In the next room a timer bell rang. David would be now transferring the negatives to hypo. "I am a bit concerned," I said, "because I had to fire the flash from just a few different positions—a procedure which did not give the infinite number of light sources as would a waving flood."

A few minutes later we were squinting at the negative in question. David laughed and Betty giggled insanely.

Both chanted in unison, "If you've never been a ghost before, you're one now!" (See illustration).

Thursday:

"To be a photographer," said my old-timer friend Jim, "all you need is an interesting past and a little capital. Then you buy a good camera or two and an enlarger. For processing technique all you need is a bottle of D-72, a bottle of intensifier, and a bottle of reducer."

His ever-good-humoured face grew into an expansive grin. He glowed until he had just about as many wrinkles as a fresh plum.

He knows many of my photographic colleagues, and the description could have applied to any one of them, particularly if a little exaggeration and distortion could be allowed for by literary licence. But the part about "D-72, a bottle of intensifier, and a bottle of reducer" gave me cause to think. The ideas of intensification and reduction are taken seriously by some professionals and used as good-humoured banter by others.

"Tell me," I asked quietly, "as one friend to another, have you ever used an intensifying bath?"

His face grew serious, his voice low. "Have you?"

"No."

"Neither have I."

Our exchange of confidences let it go at that.

That was a week ago. The other day I had an urgent plea to do some pictures of an important athletic meeting. "O.K.," I said, "but don't forget it's some years since I've handled any fast action work. I can't guarantee masterpieces, but will hope for the best."

The next day, in fading late afternoon light, I was on the field, Graflex in hands. My veteran photographer friend was alongside, exposing a few on his own account.

"I'll develop my own negatives at your place," he said.

"Thanks; what developer will you want?"

"D-72" will do."

I stifled a gasp. "What exposure are you giving now?"

He glanced at his camera as if it had just occurred to him. "I don't know—eh, yes, 1/800 at *f*/8."

"That's a bit mean for this light, isn't it?"

He shrugged as if it didn't matter—and then, quickly, "anyway, we can always intensify them."

I almost expired on the spot.

Next morning, I had him on the telephone. I broke the news gently. "Some of those negs. are a bit skinny."

"That's O.K.," floated back over the wire. "They'll be alright with some intensification. In that packet I left you is some mercuric chloride and some potassium bromide. Use two ounces of each together in thirty ounces of water. Those pictures will be O.K." He hung up.

He sounded quite happy about it. I couldn't say I was.

David and I tried it out together; it was a case of the blind leading the blind. We finished with a bunch of pale yellowish-coloured negatives. David said they looked like positives. I wasn't sure what they looked like. We washed them. They were still yellow and still looked like positives, said David.

I used the 'phone again. "David says we should now re-develop these . . ." I stammered.

"All rot—wash for 10 minutes and they'll print beautifully," said he, hanging up abruptly. Always hurrying, these press chaps.

I tottered back to the darkroom. We did as we were told. They printed excellently. Shadow detail had increased enormously. There was no grain.

"A bottle of D-72, a bottle of intensifier, a bottle of reducer!"

Friday:

If for one moment I thought that I had dispensed with the subject of (*a*) David and (*b*) Sepia-toning, I was due for a surprise. Across the road at the window of an underwear factory, a girl machinist was doing wonders with a piece of lace, and I was idly watching her when David announced his immediate presence by a light cough.

"Remember that big sepia enlargement of the flying boat we made some time back and when we bleached it a large area of the print disappeared?"

"No . . ." I said tersely, "and I don't . . ."

"Well, even if you don't know why, I'll tell you," his general expression took on a note of belated triumph and his eyes looked over the tip of his nose. "That disappearance was not due to inadequate fixing, as you said. It was caused by inadequate wash."

I just stood there and looked at him, all preliminary irritation turning to wonder. "How did you find that out?"

"The old crust," he said, and a forefinger pointed to the upper region of his head. With characteristic mischievousness he tried to prolong the agony by speaking slowly and distinctly. "I first hit on the idea when I reasoned that the sepia bleach contains ferricyanide. You told me recently that that formula was a chemical mixture and not a compound—right?"

Surprised, I nodded.

"Then the ferri. can work independently of the bath generally, and anyone knows that ferricyanide and hypo combine to make Farmer's Reducer. I figured out that was why the disappearance of an area of the print was so rapid and final. It could not be re-developed."

With that, David turned on his heel and disappeared.

For a moment I was really stumped. The whole room had gone suddenly quiet. The clatter of a tram broke suddenly into the stillness and jerked me into life. I sought him out as he was hanging wet negatives on the line.

"Now, Mr. Clever Guy," I started, "can you tell me what you would do if you were re-developing a sepia print and the whites came up yellow?" He thought for a moment. The air of hauteur had not gone from his manner. With something approaching grandiloquence David carefully threw a question back at me.

"Could we assume under those conditions that the dark areas of the print could or could not be light yellow after re-developing?"

"Yes," I said, "they could be, but not necessarily so."

"Well," said David, "I should say the print had been inadequately fixed, and the symptoms you have outlined could be general over the print, but more likely would be localised—even obviously due to air bubbles. Unfixed silver salts will still develop to a brown black or light yellow according to the extent of silver salts remaining. Whenever whites appear yellow after toning, inadequate fixing is usually the cause."

Good old David . . . it doesn't do any harm to let the young have their fling.

Telling the new picture-maker

(No. 1)

How is a Picture Made?

We know that with a camera we can make pictures of almost anything we can see. And it all depends on one simple scientific fact. Silver can be made sensitive to light.

Mostly we think of silver as a bright shiny metal, but the black area in your film negative is silver, too. It is black because it consists of finely-divided rough particles. When you buy a roll of film, the silver is in yet a different form. At that point it exists as whitish silver salts that have been treated with sensitising dyes, heated, mixed with gelatin, and coated on a transparent film base.

Everyone knows that you mustn't let light get to the film when you load your camera—but not everyone knows exactly why. It is because the only time light should reach your film is when you press the button that opens the shutter to take a picture. Light passes through the open shutter and the image of your picture is formed on the light-sensitive silver-salt emulsion of the film.

In due time, your photo-finisher will immerse the film in a developing solution and the light-struck silver salts will turn into particles of black metallic silver. A fixing bath will dissolve the particles of silver salts on the areas of the film that were not exposed to light. And there will be your negative, complete in every detail.

But this negative is in reverse—it is black where it should be white and *vice versa*. So then the photo-finisher, as a final step, will take a piece of sensitised paper—coated with silver salts like the film—and expose it to light through the negative. And, after development, there will be your finished print—a record of what you saw through the viewfinder of your camera which led you to push the button that opens the shutter that lets light through to the light-sensitive silver of the film.

'Print of the Year'

J. O. FRIED: *Morning on the Danube*
(Melbourne Camera Club)

Victorian Association of Photographic Societies

SOUVENIR OF THE 1953 INTER-CLUB COMPETITION

R. BRYANT: ***No Title***
(Kodak Camera Club)

G. F. HOWMAN: *Virility*
(*Ballarat Camera Club*)

G. F. HORN
(Sale Camera Club)
"S.S. Himalaya"

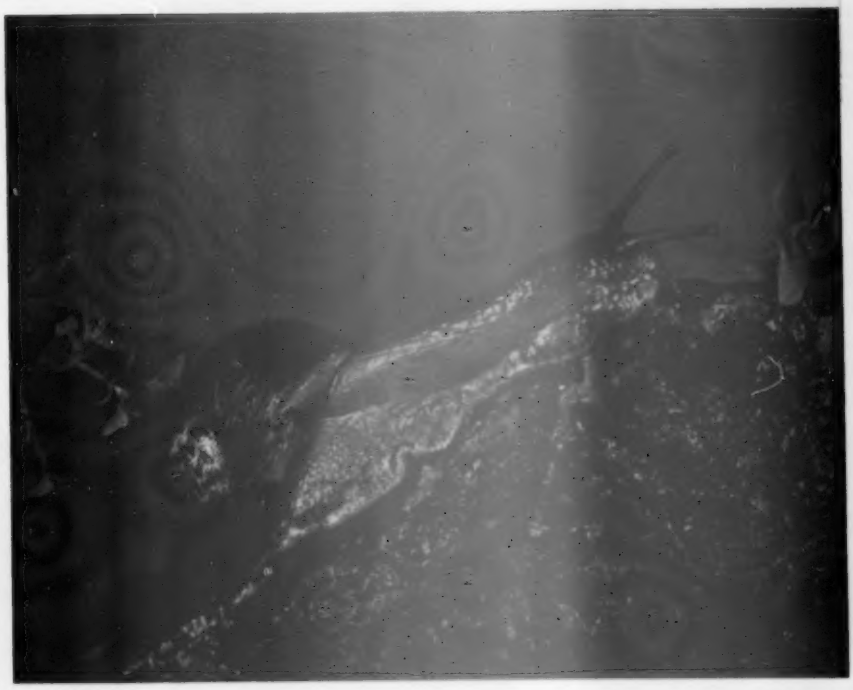
R. BOWER
(A.E.A. Camera Club)
Moored

H. CLEVELAND
(Melbourne Camera Club)
Smoky River

G. S. HARRISON
(Melbourne Camera Club)
First Light

A. G. GRAY: ***Life and Still Life***
(Melbourne Camera Club)

M. M. BAKER: *Slow Motion*
(Preston Photographic Club)



E. FOX: ***Lilium Auratum***
(Healesville Camera Club)

J. B. CROOK
(Dunlop Camera Club)
Four Children

J. N. LEE
(Preston Photographic Club)
A Spring Song

L. BROADHEAD: ***When the Lamp of Day is Almost Spent***
(Melbourne Camera Club)

Review of Contest Entries

NUMBER OF ENTRIES .. .. .. (A/S 17, B/S 39, A/O 22, B/O 51)	129
NUMBER OF COMPETITORS	57
NUMBER OF NEW COMPETITORS ..	7
NUMBER OF PRIZE AWARDS	28

C.A.A., Willoughby.—H.C. for "Strength" on general possibilities; lighting rather flat and trimming too close, the latter resulting in a loss of balance. Worth trying again.

A.K.A., Townsville.—Congratulations on the two listings. The award print is a first-rate impression of the scene, although it hardly seems to convey the title. The treatment of the other print (a horse drinking) is hardly pictorial—would have been better to concentrate on the bottom-left portion—reflection, etc.

D.L.B., Harbord.—H.C. for "Tramp"—unfortunately your technique did not match up with your artistic outlook; no part is sharp and the highlit area of the water should have been printed-in rather than roughly scribbled over with pencil.

J.E.B., Buranda.—Full marks for the very amusing pelican group ("Drifting")—good animation supported by first-rate technical quality. The other versions are hardly pictorial; "The Watchers" is the best.

R.K.B., Gympie.—Welcome to the contest and congratulations on H.C. for "Faith"—a good technical result, but we are wondering whether the introduction of the cross was really necessary; if so, it should have surely been just a faint suggestion rather than the dominant element. "Companions" is well-handled but would stand closer trimming with a view to increasing the impact.

J.R.B., Elsternwick.—Welcome to the contest and hearty congratulations on your very fine series of natural history subjects—all of which are distinguished by that superior technique which is so necessary in this field. To state which is the best would be mainly a matter of personal taste; in the end we decided upon the close-up of the Shingle-back Lizard, more or less for its whimsical appearance. However, all are good and the remainder were listed as H.C's.

L.G.C., Red Cliffs.—Happy to hear from you again, and also, of course, to be able to record your name in the award list. This was "Tree Martin"—a very nice little study. Focus in "Wood Swallow" was unfortunately too far in advance—otherwise it would have made a striking picture. The landscape is somewhat general—seems to call for some definite centre of interest or other compositional element.

F.T.C., Naremburn.—We rather like your pattern picture of the concrete buckets, but, on second thoughts, as a composition, we believe that this would be considerably improved by trimming off the two left-hand ones and making a larger print of the area remaining. The background of crane girders is most helpful.

E.R.C., East Kew.—H.C. for "Spring in the City," which is generally attractive, with the various elements well placed and the verticals nicely corrected.

R.F.C., South Hurstville.—Adelaide War Memorial picture is the best of yours—a difficult subject at any time—but unfortunately technique was not up to the mark and there is a mysterious effect of granulation over most of the print. "Time Marches On" is weak as an arrangement, with no particular centre of interest; once again, the print is very flat.

E.G.C., McCrae.—"Little Miss" seems to be the best of your trio, but mainly of family interest. "Dreamer" appears to have suffered from over-much front lighting; lighting should be controlled with a view to recording modelling and skin texture. "Sunset" embodies a pleasing tonal range, but otherwise rather on the empty side, with weak foreground interest.

G.A.D., East Ivanhoe.—Award for kangaroo picture mainly on grounds of superior print quality—as an arrangement tends to the formal side.

A.K.D., Lindfield.—Congratulations on premier award for the flamingo subject—this embodies just enough variety of poses to hold our interest. The butterfly subject is well recorded.

A.D., Bendigo.—Your trio indeed demonstrates a varied outlook. We just could not resist the one showing the two young goat kids, with its excellent technique and pleasing animation. "Oiling Up" gained its award for generally good handling and perhaps novelty—railway engines seem to have fallen out of favour as subjects in the last decade or two. The old cottage subject is worth trying again next winter, preferably with an old lady at the doorway; as it is, the youngster is too animated and hardly in keeping with the spirit of the setting.

N.E.E., Kyogle.—Welcome to the contest. Both entries show very fair technique. The trotting picture is the better, the action being well caught. The daffodils are rather formal and tend to be "swallowed up" in the large expanse of solid black background. For flower studies it is best to aim at some decorative arrangement as indicated in past *A.P.-R.* portfolios featuring this subject—see August, 1952.

F.L.E., Narromine.—We liked both of your entries very much. The owl portrait is quaint, plus first-rate technique, while the man-at-work picture is a pleasing little atmospheric glimpse; its weakness is a general lack of sharpness.

G.E., Papatoetoe.—H.C. for "Owen" as the best of the 'studio' portraits—we recommend that you plan to introduce an informal story-telling element into your child studies. Of the remaining entries the pelican photograph is the best, but again the approach is formal. "Roll On" seems to need a brighter print and also a trim of a couple of inches from the top—this would give greater emphasis to the nicely curving wavelet.

M.F., Taylor's Arm.—Happy to hear from you again; once more novelty of subject and good technique have carried your name into the award list.

D.L.F., Kyogle.—Welcome to the contest. You certainly selected a difficult subject for your initial appearance. Taking it generally, objects portrayed larger than life size are unlikely to be very successful. On the other hand, in work of this type very substantial difficulties in the way of exposure and depth-of-focus are likely to be encountered. "Orange Blossom" is a good effort, but some frontal lighting was desirable to relieve the darks.

M.K.F., Kyogle.—Welcome to the contest. Similar remarks as above apply to your work. The beetle would have been more interesting looking down on its back. The tonal quality of the background should also be watched—neither black nor white can be considered altogether satisfactory.

G.W.G., Northbridge.—No matter what we said above concerning 'larger than life size', we still could not resist your spinach picture, with its great impact and excellent technique. None of the other three subjects matters appears to have offered you a great deal. "Harbour Scene" is very much under-exposed and the appeal of colour seems to be needed. "Archway" needed dimly-seen figure interest to hold our attention. "Riverside" is weak as a composition and the dull lighting conditions were hardly helpful.

G.W.G., Greenslopes.—"Sun-kissed Waters" is an excellent technical result, thanks to the soft lighting present at the early hour when the exposure was made; but, on the other hand, the inclusion of some form of accent or human interest was desirable if our attention is to be held. Lighting conditions were rather severe for "River Afternoon"; the charm of these scenes depends rather on the subtle tonal variations of the water, etc.—see front cover illustration of this issue.

J.P.G., Essendon.—Both submissions very fair—the home portrait, though somewhat static, is nevertheless most realistic and would be, we imagine, an excellent likeness. The side lighting was hardly suitable for the sprouting onions; a certain amount of flat lighting is needful to bring up all the various textures.

A.L.G., Geelong.—Of your group we prefer "Coastal Dunes" (H.C.)—a promising area, although, on this occasion, the cloud formation appears to be over-dominant. The other coastal picture possesses attractive atmosphere, but hardly sufficient else to hold our attention. Of the close-ups, "Spring Faces" (H.C.) is well handled, but mainly of botanical interest. The cat subject is quaint but puzzling, owing to the twisted trim.

H.G., Five Dock.—Thanks for "Mystic Beauty"—an interesting landscape arrangement that appears to be worthy of a somewhat better print.

F.P.H., Thornbury.—Bird subject amusing, but lighting and background conditions were unfavourable.

B.J., Wollongong.—H.C. for your two bird studies. "Circle of Confusion" is ingenious, but the shutter speed was hardly equal to the occasion. "Rufus Fantail" is well recorded but it looks as though a better print would be possible.

R.J., Lindfield.—Set Subject entries hardly possessed a sufficient degree of novelty to reach the award list. "Dog-a-bath" is the best, but mainly of family interest, while the tortoise would come next—unfortunately his grassy environment is much too dominating.

R.M.K., Punchbowl.—Black kittens picture is the better of your two, but the handwork should not have been necessary, while the canary-yellow tint cannot be considered an asset. The night photographic shot is fair, but the inclusion of human interest was desirable if interest is to be held.

C.R.K., Reservoir.—Prize award for "Mid-day Shade" mainly for atmosphere and interest—otherwise rather a restless type of arrangement. The church detail is well recorded, but did not offer you very much in the way of novelty or general appeal.

U.L., South Townsville.—Of your submissions the portraits appear to be the best. "Girl with Flowers" has a pleasant open-air flavour—some tidying up of distracting background detail would improve. "Pianist" is good along conventional lines. "Self-Portrait", in view of the hat and overcoat, might have been more convincing if photographed out of doors. "Small Boats" had interesting possibilities—the foreground treatment is good but the middle distance (small craft) was hardly strong enough. The dog subjects are mainly in the snapshot class and the locust (unfortunately) mainly of topical interest.

F.L., Toorak.—The kangaroo 'conversation piece' (H.C.) is very amusing. "In Port" also gained recognition for a pleasant arrangement along familiar lines, while much the same comment might be made regarding the study of the camel's head—certainly a subject difficult of novel interpretation.

E.L., Kyogle.—Welcome to the contest and congratulations on "A Dog's Life", which we found quite irresistible—so much so that we had to overlook the weaknesses of the background; in any future prints this should definitely be controlled by flashing. "Lassie" is commendably handled, with crisp, etching-like technique, although the white background tends to be somewhat glaring.

K.M., Launceston.—All three entries show first-rate technique. Pictorially, "Anchorage" is perhaps the best, the foreground interest working in well with the middle distance. On the other hand, the treatment in "Boats on the Inglis" is too all-overish and restless, with no single dominant element. "Sheep Country" can be considered a most attractive record of the area. Pictorially, we feel that there should be more play of light and shade.

E.L.M., Fairy Meadow.—We liked "Out to Win" (H.C.)—quaint and amusing, with plenty of action. The swan subject gained similar recognition on somewhat similar grounds, although here technique was capable of improvement.

G.H.M., Mildura.—Full marks for your much improved showing on this occasion. The airport subject, surprisingly enough, has struck a new note—the diagonal feeling of the clouds is first rate. The lion cub portrait is also very successful—and a tribute to modern electronic flash.

M.J.M., Mildura.—Congratulations on "Budgy" picture—an excellent result, the technique being very superior.

S.M., Kyogle.—Welcome to the contest. Iris picture rather on the heavy side, this mainly due to the solid black background, together with a degree of under-exposure.

D.M., Morningside.—H.C. for a good habitat picture of a frilled lizard—would have been improved with the use of a reflector to relieve the shadows.

W.P.M., Hurstville.—H.C. for a pleasant version of the popular fisherman and his net. This is nicely recorded but rather empty as a composition—we feel that some 'fill-up' material was needful.

M.J.M., Swansea.—Congratulations on an excellent showing. "Tropical Trader" is the best, although a weakness is a slight feeling of strain exhibited by the model. Of the bird studies we prefer "Getting the Grub"—a good story-telling picture; the one with the frog seems a trifle unnatural. Viewpoint was rather low and treatment somewhat contrasty for the young frogmouth portrait—try for a richer print. "Sandhill" is a fair result in this somewhat over-popular field; if on the negative a shade more foreground might be included and a little less sky.

N.O., Cardiff.—We could not resist "Loneliness" for its technique and atmosphere; at the same time, the trees appear to be somewhat dominant for a landscape motive.

M.P., Rylstone.—"Nearly There" mainly of family or personal iterest—would have been better approaching diagonal rather than broadside on. The cat portrait is out-of-focus and hardly up to your standard.

F.J.R., Healesville.—Both entries H.C. for commendable presentations. The landscape is the better, but this appears to suffer from considerable harshness and general lack of detail. "Now Listen to Me!" is convincing, but seems to call for a little supplementary lighting to relieve the all-over blackness.

A.G.R., Hobart.—Altogether a successful group, each print being of some merit. The best is perhaps the early morning glimpse of the cow-yard, this being nicely arranged and very pleasantly lit. A weakness in "Pizzicato" is the over-strong pattern of the glass, this tending to dominate all else. The portrait of the sleepy horse is appealing, but the dull light was not altogether helpful. "From Peak to Peak" strikes a new note in landscape photography, but the rocky foreground might be considered over-strong—try a little less foreground and the inclusion of rather more sky. We like your outlook generally.

R.R., Moonee Ponds.—Thanks for letter and congratulations on a successful submission. The seagull picture is perhaps the best—an old favourite but still a difficult one. You might try various positions for the bird in the frame; we are not altogether satisfied that you have the best arrangement. "Rest Period, Ballet" is well rendered and convincing, but the model appears camera-conscious. "Alley Cat" is an improvement, but hardly a subject very strong in general appeal.

E.R.R., Caulfield.—This month's set subject was certainly made-to-order for your particular talents; after inspecting these prints we can well appreciate your recent successes abroad. It was difficult to select a first from amongst these fine prints, but eventually we decided upon the bearded lizard picture, on account of the perfection of its textural portrayal; on the other hand, a similar judgment could be placed on your "Emperor Gum Moth". "Forest Floor" would come next—very quaint. "Tiger Snake" is suitably gruesome but somewhat weakened by the strong pattern of the background.

R.W.S., Albury.—Congratulations on "Sheep at Evening"—one of the most atmospheric treatments we have encountered for some time.

M.S., Gardenvale.—"Beach Dress" was awarded H.C. for super technique—otherwise mainly of personal interest.

D.M.S., Condamine.—Award for "Yachtsmen" on general story-telling grounds, but we should have preferred to see a grouping which showed more of the youngsters' expressions; also a brighter print.

C.T., Paddington.—Easily the best of your open entries is the railway yards picture, which combines good technique, modern outlook and a feeling of movement; considered as a composition, we are wondering whether anything is gained by retaining the lamp standard on the right margin? Next would come "Rope", but this is a hackneyed subject and your version is not over-strong in either technique or arrangement. "Sprouts" is rather flat—would probably be better in a stronger print. "Freddy" is harsh and diffused, and, in any case, mainly of personal interest. The set subject entries from the zoo are generally well selected and arranged, but technique, in all instances, is weak. This is a field in which superior technique is essential and prints showing a high degree of grain or diffusion are unlikely to be acceptable to the judges.

A.C.T., Santo.—Thanks for your letter; we can well appreciate your difficulties—why not suggest to the A.P.P.S. that it organise an inter-island circuit? Your miniature camera technique is very fair, but more originality in subject matter should be sought. "Rolling In" is the best of the three, as it embodies good movement and atmosphere, but, of course, it is something of a problem to establish any particular composition in this field. The sunset subject is somewhat conventional and the type of thing where little personal approach is possible. The kitten picture shows improved impact, but unfortunately the original negative suffered from camera-shake—often encountered in miniature camera work.

V.A.W., West Kempsey.—Congratulations on excellent technique and arrangement for the lizard study—unfortunately, the competition in this field was very strong. Looking forward to seeing more of your work in due course.

Continued on page 115

The 'A.P.-R.' Photographic Contests

Two-fold Object.—(1) To establish an independent means of criticism on both pictorial and technical grounds—but mainly the former. (Kodak experts are available at all Kodak Branches to give technical advice and assistance to customers.) (2) To secure high-quality photographs for publication in the *A.P.-R.* Incidentally, publication is a stimulus to the competitor and an education to his less-advanced fellow-workers.

Who Can Enter?—Anyone whose livelihood is not substantially through practising photography. Kodak Dealers and their assistants, other than those associated with photography professionally, may forward entries. Two classes: Class A and Class B. Class B is for those whose standard of work would not ensure successful competing in Class A. Promotions to Class A will be decided by the Editor. New competitors should endorse prints accordingly.

Company Employees Not Eligible.—These are not eligible for the awards, but the Editor will always be glad to see their work and will comment upon it, if so requested.

What Subjects?—"Open" includes any subject available in Australasia. "Set Subject" is the subject actually set for the month. Outstanding Set Subject entries are often made into a special portfolio for that month. Entries should not have been previously published—or likely to be published within three months—in any other photographic magazine. Each photograph must be titled.

How Many Entries?—Limit is four per subject, *i.e.*, eight per competitor. Make "little and good" your motto.

Technical.—Entries must be wholly the work of a single competitor. They must be made on Kodak Films or Plates and enlarged or printed on Kodak Sensitised Papers. Attractive mounting is required in all cases—other than perhaps for contact prints and small enlargements from beginners. Large salon mounts are difficult to handle.

Size of Prints, etc.—There are no restrictions as to size of print, paper surface, or image colour. 8 x 10in. is the size preferred by advanced workers; on the other hand small "contacts" are judged as fairly as possible, and where there is promise the negative will be requested in order that a trial enlargement may be made by Kodak technicians. Never send negatives unless requested.

Judging—Copyright.—The Judge's decision will be final. Any or all of the awards may be withheld if, in the opinion of the Judge, the entries do not reach a sufficiently high standard. Additional prizes may be awarded at the Judge's discretion. Prizewinning prints will be the property of Kodak (A/asia) Pty. Ltd., and may be reproduced in the *A.P.-R.* and displayed on the Company's premises. The copyright remains the property of the competitor.

Full Details Essential.—The following details must be supplied: They must be legibly inscribed in a manner not to damage the front of the picture, frequently the result of careless pressure by pencil or pen. They should appear on the back of mounted prints, but where beginner's prints in smaller sizes are unmounted, each must be tipped on to a sheet of writing paper (left side), and details written on the right of the sheet. Required details are as follows, and must be in order on separate lines: CLASS A or CLASS B; OPEN or SET SUBJECT; MONTH; TITLE OF PICTURE; NAME AND ADDRESS OF COMPETITOR; TECHNICAL DETAILS—EXPOSURE, NAME OF CAMERA, SENSITISED MATERIALS. Omission of any of these details may result in disqualification.

Women competitors are requested to furnish a single Christian name, not merely initials.

Standard Entry Forms.—Available from the Contest Editor and should be utilised—write for a supply.

Address for Contest Entries.—The address for the forwarding of Contest Entries to the *A.P.-R.* is The Contest Editor, *The Australasian Photo-Review*, Box 2700, G.P.O., Sydney.

Forwarding Instructions.—Entries should be well packed between card to avoid damage in the mail. Write your name on the card and it will be used for return. Always forward stamps for return postage. Sydney competitors may leave and collect their entries—1st Floor, 386 George Street—marking their prints accordingly.

Do not seal packets—it renders them liable to postal penalty.

Read the above Conditions carefully. Most months we receive over two hundred prints for judging, and their handling presents a problem unless all conform strictly to the conditions.

Review of January Portfolios

By KARRADJI

A print very much to my liking was N.O.'s "Splendour of the Morning," which we saw on our cover for January. It is a most pleasant combination of the two elements—the carefree liveliness of childhood and the fresh happiness of the early morning. Getting down to detail, there are a number of components worthy of special consideration, namely, the interesting slope of the wet sand, the flowing line of the receding water's edge as it travels from top left to bottom right, that little half-oval of light along the left margin, the entry of the children from the left, and their reaching the correct intersection of thirds with good space ahead of them for future movement. Beyond these points of praise I have a minor one of criticism—in any future prints an endeavour should be made to eliminate those two little pieces of flotsam and jetsam.

Carrying on to the presentation of *Clouds*, I noticed with interest and pleasure that very few of the photographs depended solely upon cloud formations for their success. On previous occasions I have expressed the opinion that some type of compositional arrangement can, by careful trimming, be made from most cloud photographs; nevertheless, the best cloud studies are those with some form of base to hold the arrangement together and to increase its interest.

The prints which have been included in the current album appear to be a very fine collection. The introductory reproduction is N.O.'s (p. 21). Here we have a very fortunate and pleasant splaying of the cloudy formation, upward and forward from the lower-right corner; however, I would certainly recommend the elimination of those parallel lines upon the water—to me they are suggestive of those odd streaks (recorded by moving vehicles) which one obtains in night photography outdoors.

Our next print is L.B.K.'s (p. 22), and a very likeable one it is, too, with those curving grasses and that light-hearted spray of gum leaves so ably helping the swift movement of those flying wisps of smoke-like cloud as they radiate so effectively from some hidden source towards the margins of the print.

Very like wind-tossed tousled hair are those whimsical clouds recorded in G.S.B.'s photograph (p. 23). They also remind me of those choppy white-crested waves regularly brought up by some sudden strength of wind. The print is substantially assisted by the foreground—that unusual grouping of trees and fence, which, together with the shadows which they cast, give a degree of strength to any area which otherwise would have been merely bright and level. The depth of tone here is also very helpful.

B.B.'s fast-moving clouds (p. 24) point to a gathering storm as they pass so rapidly across the shadowed hillside and suddenly change the lights to darks, and *vice versa*. It is the shadowed hillside and its cloud shadows that make the picture; without the shadows the rocks would have been rendered too prominently, with far too heavy a tone. The trimming has been well handled and there is a good element of repetition in the construction of the hill itself.

K.D.W.'s arrangement (p. 25) is at once lively and likeable. With the help of the three masses, the cloud shapes appear to my eyes as very much like a wind-fanned burst of flame, so powerful is that heavenly glow as it breaks its way through that powerful area of dark sky above. The heavy mass of ground work was wisely included—it adds its quota to the bigness of the interpretation.

H.C.'s two prints have but one element in common, and that is the low horizon treatment; in mood they are quite different. In the reproduction on page 26 the first element to catch the eye is that of the two figures. At least one of my friends went so far as to say that their inclusion was unnecessary, but actually it is their presence that makes the picture; otherwise, we would have "just another cloud picture". Not only do they break the over-smooth curve of the rise, but they are of just the right proportion and in just the right position (and distance) in the print. Though unobtrusive, they are also vitally necessary to 'tie up' the tonal gradation of both sky and clouds. By way of conclusion, the latter are in perfect unison, flowing as they do diagonally from left to right. Altogether a most enjoyable print. Turning to the same author's second print, that dead tree was indeed nicely placed, and, with its backward lean, appears as though it was endeavouring with a giant hand to hold strongly to the departing clouds—yet the latter, by sheer brute force, have managed to break that hold and escape. That low-lying mass of dark under-cloud is most helpful and so is the disappearing line of fence; the latter plays an artistic role in preventing the distant landscape from being entirely crushed by the heavy mass of cloud. Two other elements also play valuable minor parts—that slight broken light along the central skyline and that small tree group near the right margin.

F.L.E.'s study (p. 28) is another very satisfying offering—one in which there is most decidedly "shot fire". The skies are veritably rent to pour upon the awaiting earth a great light in its full force. This powerful effect is mainly brought about by the downward slope of the upper clouds and the softly blended 'underglow'. To my mind it is a most likeable cloud interpretation.

On page 29, A.C.R. shows us a most unusual cloud shape, an impression as it were of some unearthly monster rising high in flight. Here again the impact of the presentation is mainly due to that almost overbright afterglow. The photographer was not only lucky in his cloud formation, but he was also fortunate with his foreground of definite tree tops (which give a good impression of scale) and in the fact that the sky was bare of intrusive smaller cloud formations.

The success of W.S.T.'s picture (p. 30) is largely due to that strongly-pyramidal central shape, its accentuation by its side shadow and by the repetitive nature of the smaller supporting clouds. Once again fortune smiled on the photographer—firstly, as regards the untroubled nature of the foreground and secondly, as to the absence of any definite form of reflection—such a base as that included was really necessary. Remarks very similar to the foregoing could be applied with equal force to H.P.C.'s print (p. 31). A point of difference lies in the fact that the crisp clarity of the latter's cloud shapes needed that heavy flat sky. As was the case of its forerunners, it is well handled technically.

We must not conclude our review without a word of praise for the excellent and competent manner in

which I.B. has selected the harmonising verses. We have occasionally seen one quotation applied more or less suitably to a photograph, but it takes a full portfolio to show how admirable are the possibilities of the idea. The success on this occasion is obviously due to I.B.'s full familiarity with the works of our great poets—a fact which has enabled her instantly to select the most apposite quotation.

And now we come to the *Album of Child Studies*, introduced by R.R.'s "Number One"—a photograph which appeals to me very strongly indeed. I like its impact and the way in which the convention of 'not looking at the camera' has been challenged with some success; "it is the exception that proves the rule." I like the nice compact feeling of the pose and the way the notorious hazards of hand photography have been avoided. I like the personality of the lad—and I like the slight rakishness that is present in his hair. I think that light triangle of shirt could be toned down.

In his "Make Me a Daisy Chain", A.K.D. has wisely made full play of the available lighting. Softness was necessary here both for the subject herself and also for that light tone on the sun hat which was so necessary quietly to lift the model out from the inconspicuous background. The small spray of clover blooms at once relieves that background and at the same time provides that necessary story-telling angle.

With S.R.R.'s "Huckleberry" we come to another photograph that is well worthy of note. The viewpoint is good and so is the choice of surroundings—there is a nice sense of contrast between the diffused background and the brightly-lit yet not over-sharp grasses in the foreground.

Moving on to A.J.A.'s "Study", I feel that here the exposure was made at a well-chosen moment when the eyes not only had an appealing look but a questioning one as well. The overall tone of the background is good and so is that of the clothing, forming as it does a bridge from the face-tone along the wrist and forearm and so to leave the picture at the bottom right.

D.M.S.'s "Innocence" is a nice picture, but I cannot help feeling that it includes rather too many conflicting elements—those squared lines (or are they tiles?) in the background, the prominent pattern of the hands, and the strong texture of the cloth or towelling in the foreground. Actually, the original print was a very, very soft one, and in it these elements were not so much in evidence, as they have become with the increased contrast of the strong black-and-white reproduction. I am also troubled by the central shadow and how it came about under such apparently soft lighting conditions.

R.J.O.'s "Mates" is a very enjoyable picture of the personal type; by its depth of tones, it becomes a centralised composition formed by the fortunate close association of odd high-lit shapes that lead up to the child's face as the principal centre of interest. The title is well conveyed by the attentive expression of the lad and the eager, yet contented expression on the dog, the latter indeed, of "mate-like" breed.

A.K.D.'s "Sea Sprite", with its delightful lighting, appeals at first glance—yet there are some elements which I would have preferred to see handled otherwise. These include the somewhat awkward posing of the child's right knee and her lack of animation at the moment of exposure—this was hardly fair in a picture of family importance. That displaced hair ribbon seems to me to be unduly obtrusive.

I like G.S.'s two prints very much indeed—this no doubt because they both represent moods of children which we have all observed at one time or another. In "Kylie in the Oats" we meet a child deeply interested in something which she has just discovered—perhaps the grains of the oats. It is a nicely centred arrangement, with the model well offset by the tall verticals of the ripening grain. There is little more to be said, for it is a picture that explains itself—"a child in a world that a child knows". "The Deep Mysterious" possesses, to me at any rate, an even greater appeal. It is a study with a definite arrangement and one in which a certain amount of good luck crept in. See how attractively the background is draped and relieved with the pendant grasses and how the line of the bridge leads forward and downward, this with the assistance of some fortunate shadows. The child herself was well-placed, slightly off centre, while she has assumed a most natural and pleasantly unconventional pose.

Admittedly, M.J.M.'s "Young Max" is a more than well-taken study of a lad, but I would have preferred to see a background of lighter tone—one which would have given some outline to his shoulders. This, in turn, would have helped us to be sure that the wrist and hand actually belonged to him; as it is, its thrusting movement is rather too abrupt. I also feel that the trimming is a trifle too severe. The lighting is generally good except for that little bright spot to the right of his lips—this might be softened, as at present it is something of an eye-catcher. I need not add that the tousled hair is an important part of the arrangement. E.F.S.'s "Anne" is an unusually effective study of childhood. Here the overall low tone suits the sitter admirably, the trimming is right, and a moment of exposure chosen when that "posed look" was absent. The low-toned cardigan was essential by way of base, and so was that little touch of showing frock to provide a slight element of relief.

H.H.'s "Young Child Asleep" has been photographed at exactly the angle which in my opinion a young child sleeping should be photographed. An outstanding point here is the graceful folds of the blanket, curving, as they do, over and down past the ear and then with that complementary up-and-down fold leading to the bottom-right corner. In such a setting there is little in the way of distraction likely to obtrude itself, while, in addition, a good mid-way background tone is gained that splendidly offsets those darker tones of the face and hair. Though modern opinion is against thumb-sucking, it cannot be gainsaid that the action is helpful in this photograph!

We have a very simple yet very effective arrangement in P.A.'s "Bright Eyes". That apparently accidental curve (of someone's shoulder?) from mid-left down to bottom-right is most helpful, while just sufficient of the top and sides has been included in the trimming to provide for correct balance and to offset the comparatively large area of white below. The tone of the background is good, blending, as it does, so well with that of the face, while the latter has just enough darks at the sides and top to offset the odd highlights on its front—in this way a most desirable feeling of roundness has been achieved.

Review of Contest Entries

Continued from page 113

P.D.W., Narrandera.—Your prints arrived too late for the January contest. H.C. for the home portrait, which is easily the best of yours—it is always difficult to retain roundness and skin textures under direct sunshine lighting. Next would come "Solitude"—worth keeping in mind for re-taking under more interesting lighting conditions together with suitable figure interest. "Billabong" had possibilities, but these were lost through under-exposure, mainly due to the use of the filter, which was unnecessary for this type of subject. "Mill" of local interest only. Your technique generally is very fair indeed, considering your comparative isolation.

Editorial Notes

PRIZE LIST FOR FEBRUARY

CLASS "A"—SET SUBJECT

First — "Head of Bearded Lizard", E. R. Rotherham.

Second (Equal) — "Young Calf Sucking", M. Farrawell.
"Gull in Flight", R. Ritter.

Third — "Mischief", A. Doney.
(Equal) "Tree Martin at Nest-hollow", L. G. Chandler.
"Little Big Game", G. H. Mansell.

Highly Commended: B. Jessop (2); F. Lewis; D. McDermant; R. Ritter; E. R. Rotherham (3).

CLASS "B"—SET SUBJECT

First (Equal) — "Drifting", Jess Bennett.
"Flamingoes", A. K. Dietrich.

Second (Equal) — "The Lonely Budgy", Meryl Mansell.
"Head of Shingleback Lizard", J. R. Brownlie.*

Third — "Getting the Grub", M. J. McNaughton.
(Equal) "It's a Dog's Life", E. Liipa.*
"Barn Owl", F. L. Elrington.
"'Roo", G. A. Dalgleish.

Highly Commended: A. K. Anderson; Jess Bennett (2); J. R. Brownlie* (4); G. Evans; R. M. Kefford; E. L. Malone (2); M. J. McNaughton (2); A. G. Reynolds; C. Tanre; A. C. Thomson.

CLASS "A"—OPEN SUBJECT

First (Equal) — "Loneliness", N. Ozolins.
"Dawn Departure", G. Mansell.

Third — "Oiling Up", A. Doney.
(Equal) "Mystic Beauty", H. Grenenger.
"Yachtsmen", D. M. Strout.
"Rest Period—Ballet", R. Ritter.

Highly Commended: A. Doney; A. L. Gooch (2); F. Lewis; M. Sheppard.

CLASS "B"—OPEN SUBJECT

First (Equal) — "Daisy at Dawn", A. G. Reynolds.
"Spinach Leaves", G. W. Gardner.

Second (Equal) — "Tropical Trader", M. J. McNaughton.
"Mid-day Shade", G. R. Knight.

Third — "Morning Glory", A. K. Anderson.
(Equal) "Companions", R. K. Brown.*
"Breathing Central", C. Tanre.
"Sheep at Evening", R. W. Short.

Highly Commended: C. A. Abrahams; D. L. Beet; R. K. Brown*; E. R. Cornish; F. L. Elrington; G. Evans; R. M. Kefford; W. P. McKenzie; A. G. Reynolds; F. J. Roberts (2); C. Tanre; P. D. Willis; G. Windle.

** Indicates new competitor.*

WELCOME TO SEVEN NEW COMPETITORS

A hearty welcome is extended to the following new competitors: J.R.B. (Elsternwick), R.K.B. (Gympie), N.E.E. (Kyogle), D.L.F. (Kyogle), M.K.F. (Kyogle), E.L. (Kyogle), S.McG. (Kyogle).

THE "GADGET" ISSUE

It has been decided to extend the closing date for contributions to the "Gadget" issue until February 15th to permit of additional contributions.

19th KODAK INTERNATIONAL SALON OF PHOTOGRAPHY

The following awards and special distinctions were gained by staff members of Kodak (Australasia) Pty. Ltd.:

SECTION I—PICTORIAL MONOCHROME PRINTS

H. M. Moors (Abbotsford)
Certificate of Merit: "A Bygone Age"

A. M. Stewart (Newcastle)
Certificate of Merit: "Daydreams"

F. Tully (Newcastle)
Certificate of Merit: "Lakeside Sentinels"

E. Robertson (Adelaide)
H. S. Carpenter Award: "Penitent"
Silver Medal: "Sand Dunes"

J. Bartholomew (Abbotsford)
Silver Medal (Best Three) — "Penitent", "Sand Dunes", "The Cabman"
Certificate of Merit: "Night Beat"

J. Mortley (Sydney)
Certificate of Merit: "Barometer Falling"

SECTION IV—PICTORIAL COLOUR TRANSPARENCIES

F. Tully (Newcastle)
Bronze Medal: "Golden Heritage"
Certificate of Merit: "Lazy Lagoon"

J. Mortley (Sydney)
Silver Medal: "Dusk Activity"
Silver Medal (Best Three) — "Dust Activity", "Study in Green", "Rippled Reflection"

F. Mitchell (Abbotsford)
Certificate of Merit: "Water"

I. Blake (Sydney)
Certificate of Merit: "Parramatta River"

E. Merton (Melbourne)
Bronze Medal (Best Three) — "Morning", "Afternoon", "Evening"

M. Tickle (Newcastle)
E. S. Carrie Award: "Port Hunter"

SECTION V—NATURE COLOUR TRANSPARENCIES

R. E. Anderson (Sydney)
Certificate of Merit: "National Flower"

SECTION VI—LARGE COLOUR TRANSPARENCIES

F. Tully (Newcastle)
Certificate of Merit: "Campfire Interlude"

CAPTION AND TECHNICAL DATA

Cover Illustration:

Oily Waters, *O. Truchanas.*—First (Equal), Class B, Open for December, 1952. Exp. 1/100, *f*/11, Super-XX, reflex.

The "A.P.-R." Photographic Contests

Two Classes Monthly: "Open" and "Set Subject"
One prize only in each class to any single competitor

Highly Commended prints which are reproduced will merit a Reproduction Fee.

"Open" prints which have not won prizes may be re-entered for a Set Subject, but not for Open Contests.

SET SUBJECTS, 1954

April	Closes February 10	"Action or Speed"
May	Closes March 10	"Tree Study"
June	Closes April 10	"Floral or Decorative"
July	Closes May 10	"Outdoor Night Photography"
August	Closes June 10	"Architecture"
September	Closes July 10	"Australian Landscape"
October	Closes August 10	"Winter"
November	Closes September 10	"Against the Light"
December	Closes October 10	"People at Work"

The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

MELBOURNE CAMERA CLUB

On Dec. 3 the evening was given over to general discussion. The President, Mr. W. Broadhead, gave a commentary on the 10th of the B Grade prints that had been entered in the Third House Exhibition. Many members felt that they had gained much from the constructive criticism that was given. Owing to the President's recent illness, he was unable to give his talk on Paper Negatives, but the Club can look forward to this early in 1954.

The Annual Social was held at Jerram Hall on the 17th and was one of the most successful held for some time. This was in no small measure due to the efforts of the Social Committee, under Mr. McKay's leadership. Max Knobel showed his prize-winning film on Switzerland and also showed two other films, all of extremely high standard. Also shown during the evening were the entries for the slide award. Trophies and prizes were awarded to the following: *Print of the Year*, E. R. Rotherham; *McConnell Trophy* (Best Portrait), W. Broadhead; *Seymour Trophy* (Best Landscape), H. Cleveland; *De Rieu Trophy* (Best Colour Slide), B. Patton. *A Grade Aggregate* (possible score 360): 1, E. R. Rotherham, 317; 2, L. Mullumby, 289½; 3, B. Patton, 263. *B Grade Aggregate*: 1, J. Brownlie, 282½; 2, H. Secomb, 262; 3, S. Benjamin, 241.

The Competition Committee promoted to A Grade the three place-getters in the B Grade Aggregate and several other members who had shown outstanding work during 1953.

The Club resumed its Thursday night meetings on Jan. 14, at the Club Rooms, 2nd Floor, 123-5 Little Collins Street, Melbourne. An invitation is extended to all photographers in Melbourne to come along and see us. *Per* E.R.R.

PHOTOGRAPHIC SOCIETY OF VICTORIA

The Society rounded off its activities for 1953 with two highly successful meetings. That on Nov. 20, at the Radio School Theatre, was a Colour Night, with magnificent colour slides of Tasmanian mountain scenery, taken and screened by Mr. Hylton Hergt, followed by an instructive address on Colour Composition and Harmony by Mr. Ivan Hodder. Mr. Hergt's transparencies brought out clearly the rugged nature of Tasmania's western mountains, and indicated the possession by their author of considerable physical stamina as well as photographic ability. Mr. Hodder, in his address, explained the meaning of *Complementary Colours* and showed how they should be used to provide accent and interest in colour pictures. He also demonstrated, by means of transparencies of his own taking, how the judicious use of haze-filter and polaroid-screen could assist in correcting and improving the colour balance of outdoor shots.

The final meeting, on Dec. 3, incorporated the Annual Exhibition of Prints, judging for *Print of the Year*, final Colour Competition and screening of some magnificent transparencies by Mr. John Loxton, who had kindly accepted the Society's invitation to judge the final competitions. In addition, musical items were contributed by members R. S. Balasubramariam, E. McBride and E. R. Cornish and by visitor Mr. Noel Johns. The meeting was attended by about 100 members and visitors and was thoroughly enjoyed by all.

Awards for the various competitions were: December Set Subject, *Princes Bridge*, R. Sindelka; Best Single Colour Transparency, *Coast at Port Campbell*, G. Dalgleish; Best Set of Four Colour Transparencies, *Lord Howe Island*, Miss M. Fraser; Best Hand-coloured Print, *Australian Landscape*, Miss L. Grove; B Grade Aggregate, B. Fensham; A Grade Aggregate, Mrs. C. H. Pemberton and J. H. McConkey (equal); Print of the Year, *Claire de Lune*, Mrs. C. H. Pemberton, and *Vanity*, J. H. McConkey (equal). The high standard of work in both prints and colour transparencies augurs well for further progress next year. E.R.C.

NEWCASTLE PHOTOGRAPHIC SOCIETY

An early-morning river scene with a wintry atmosphere won Newcastle Photographic Society's Print of the Year award for Charles Collin. Mr. Collin was the outstanding exhibitor of the Club's year. In addition to gaining the Print of the Year, he won the A Grade black-and-white and colour slide point scores and gained third award in the Slide of the Year contest.

Mr. Don Cameron judged the Print of the Year at the Society's Christmas Night on Dec. 21. He gave second award to a study of two cats by W. H. McClung and third award to a self portrait by E. J. Newell. A study of brick arches in a garden setting, photographed by G. Stock, was awarded the Slide of the Year by the judge, Mr. G. Garside. He gave second award to club secretary Frank Turner's landscape photographed in late afternoon light, and third award to Charles Collin's lakeside shot with a stormy sky backdrop.

Point-score awards for the year were: A Grade: 1, C. Collin; 2, N. Ozolins; 3, J. Wren. B Grade: 1, N. Tacon; 2, N. Kidd; 3, J. Dwyer. Color Slide: 1, C. Collin; 2, F. Turner; 3, G. Stock.

The annual report disclosed that in 1953, for the first time in the Club's history, membership exceeded 100.

The world champion swimmer, John Davies, and an American, Lee Fidrych, entertained members of the Colour Section on Dec. 7 with a showing of colour slides. Mr. Davies' slides featured scenes in the U.S. and at the last Olympic Games in Helsinki. Mr. Fidrych's slides showed some of the features of Australia that impressed an American visitor.

On Dec. 14, Mr. Frank Tully, a member of the Kodak Newcastle staff, addressed the Society on the Flexichrome process. He said that the process was so simple that anyone following the directions could produce first-class Flexichrome prints. The negative needed was one that would produce a print without any stark white area. W.H.McC.

LISMORE CAMERA CLUB

An instructional evening was held on Nov. 18, and took the form of *Film Development*. Mr. J. Cromarty undertook to demonstrate the dish method and, prior to commencing, explained the action of the various solutions and the importance of correct temperature. Following the demonstration, members returned to the meeting room and our President demonstrated the tank method. He stressed the importance of correct

temperature and standard agitation, and showed the usefulness of time-temperature tables. The members appreciated seeing the two methods, and could see points for and against each of them.

It has been decided to make a drive for younger members and, to this end, posters advertising the club have been distributed to chemists. If sufficient of the younger fry can be enrolled as members, it is intended to hold beginners' classes early in the year. D.J.B.

PRESTON PHOTOGRAPHIC CLUB

Members were privileged on Nov. 16 in being invited to visit the studio of artist John Loxton, where Mr. Loxton demonstrated the painting of a water-colour. During the demonstration, Mr. Loxton indicated the analogy between his art and photography in that both had to select the subject, study the lighting, convey a sense of perspective, and show the relationship of some masses. The artist and the photographer could only produce good work after constant practice and a lot of thought.

Somewhat similar sentiments were expressed by Mr. C. R. Hartmann, guest critic of the Open Competition on Nov. 30. Mr. Hartmann was the recipient of one of the three *Sesqui-centenary Medals* of the Southern Tasmanian Photographic Exhibition, at which members F. P. Hion and E. H. Baxter were each successful in having two prints accepted. The results of the club's competition were: A Grade: 1, F. P. Hion; 2, W. F. Stringer; 3, M. M. Baker. B Grade: 1 and 2, Mrs. R. Raid; 3, F. McMahon.

A festive air prevailed at the meeting on Dec. 14, the occasion of the award presentation and wind-up for the year. Representatives of a number of metropolitan photographic societies and from photographic trade houses were among the 70 odd persons attending.

A showing of sound films by Mr. Roy Millett, club member, was much appreciated. The following awards for the year's work were then presented by the President: A Grade, *Bi-monthly Awards*: F. P. Hion (4), A. L. Smith, M. M. Baker. B Grade, *Bi-monthly Awards*: W. F. Stringer (5), J. N. Lee. These awards were donated by Mr. A. G. Davis. A Grade Aggregate, *Thompson Shield*: F. P. Hion. B Grade Aggregate, *Sharp Cup*: W. F. Stringer. Awards of £2/2/-, donated by York Camera Shop, accompanied both the above aggregate awards. Best Colour Transparency, *Herbert Small Award*: D. Canavan. The club trophy for the *Best Print of the Year* was chosen by guest critic, Mr. John Loxton, and was won by G. V. Sim.

A very happy note was struck in the next item when the President, E. H. Baxter, bestowed the Club's first honorary life membership on Mr. John Bilney, referring to Mr. Bilney's inspiring assistance to the Club during its lifetime of a little over five years.

The new syllabus will shortly be available, and the Secretary, M. M. Baker, of 14 Haig Street, West Heidelberg, will be pleased to supply a copy to inquirers. E.H.B.

BRISBANE CAMERA GROUP

Members were privileged to view the "Fifty-six Best" colour slides from the Third *A.P.-R.* Kodachrome Contest on Nov. 16. Messrs. J. Geddes and H. Snape, of Kodak's Brisbane Store, projected the slides.

After the slides had been put through twice, the Kodak representatives were asked many questions regarding the duplicating process and colour generally, and the evening closed with a hearty vote of thanks from all present. The Club's thanks also go to the *A.P.-R.* for allowing us to see for the first time the cream of the entries in the contest, and our sympathy is extended to the judge, who, we trust, is now over the headache he would have had in deciding the winners.

Our Annual Meeting was held on Dec. 7 for the purpose of electing the office-bearers for 1954. Our *Patron* is once again Mr. D. McInnes, and popular Dr. A. Buchanan was re-elected as *President*. The very busy job of *Hon. Secretary* is held by Mr. A. Thompson who proved, when *Assistant Secretary* last year, that he will be right in his element in this position; *Senior and Junior Vice-Presidents* are Messrs. I. Barnbaum and R. Close; and the *Treasurer* for the year is Mr. W. Prior, who, being a police sergeant, should have no trouble in rounding up the fees from the members.

The Annual "Breaking-up", held on Dec. 14, again proved an outstanding success. Mr. Ralph Gregory, A.R.P.S., projected the prizewinning Kodachromes from the First Annual Inter-Club Competition, and this proved very popular with the twenty-three visitors and thirty-seven members present. Mr. Gregory made the projection very interesting by explaining the method he adopted in selecting the winners, and by comparing the various slides and showing how composition was improved with some by reversing the picture. He also gave constructive criticism on some of the prints, but left the portraits to our other judge, Mr. Garth Grant-Thomson, A.R.P.S., who specialises in this field of photography.

The prizewinners for 1953 were presented with their trophies by Mr. R. Haines, Director of the Queensland National Art Gallery. Mr. Haines spoke very highly of photography as an art and said he was amazed that such talent existed in Brisbane as was shown in the winning prints exhibited that night, and it was encouraging to see our members expressing their artistic sense through the medium of the camera. Mr. Haines also said that photography was akin to art but, unfortunately, unlike the artist, we were restricted in many ways; but, on the other hand, photography could teach the artist many things.

During November the Ipswich Camera Club members visited Brisbane, where they watched Mr. Ralph Gregory, A.R.P.S., and Mr. Garth Grant-Thomson, A.R.P.S., judging the November contest for the Brisbane Camera Group.

(Photograph: Wallace Reid)

Prizewinners for 1953 were: *Print of the Year*, D. McDermant; *A Grade Championship*, T. Scruse; *Best Print by B Grader*, L. G. Hall; *Child Study*, A. Sealy; *Table Top*, D. McDermant; *Power*, W. Prior; *Still Life*, A. J. Buchanan; *Abstract*, D. McDermant; *Flower Study*, T. Scruse; *Portrait*, D. McDermant; *Character Study*, D. McDermant; *Pattern and Texture*, W. Prior; *Architectural*, L. Hall; *Most Consistent Photographer*, T. Scruse; *Most Improved Photographer*, L. G. Hall.

In the Colour Section the results were: *Miscellaneous*, J. E. Vautier; *Landscape*, J. Amos; *Floral*, A. J. Buchanan.

We are moving into new rooms for 1954 and our location will be the Geographical Society Hall, Ann Street, Brisbane. A very hearty welcome is extended to new members. As our new rooms will allow us more scope for our activities, our syllabus, which is in the process of being drawn up, holds some very interesting and informative nights. W.R.

KYOGLE CAMERA CLUB

The Annual Meeting was held on Oct. 21. The year has been quite a successful one, despite the loss of three of the keenest members, who have moved from the district. Competitions during the year produced 380 prints, the winner of the Point Score Competition being E. Liipa. Office-bearers elected for the current year were: *President*, N. Ellis; *Secretary*, D. Foster; *Treasurer*, A. Reeves; *Judging Committee*, E. Liipa and D. Foster. It was decided that the competitions would fall into line with the *A.P.-R.* competition, so that the club's prizewinning and HC prints each month could be forwarded to the *A.P.-R.*

The following meeting, on Nov. 4, was in the form of a social evening at the President's home, the feature being the presentation of the Point Score Trophy to E. Liipa. Competition Night, on Nov. 18, yielded 36 prints, eight of which were chosen to be entered in the next *A.P.-R.* competition.

A very enjoyable and instructive night was held on Dec. 2 at the Secretary's home. It was in the form of a Close-up Evening, when table-top and unusual objects were shot from distances of 24 inches down to 3½ inches. D.F.

BALLARAT CAMERA CLUB

A holiday for the Ballarat Cup meeting had been held on Nov. 25, and the holiday spirit still prevailed at the Club meeting that night. Entries in the competitions were more than pleasing. Mr. Steiger, one of the newer members, produced no less than 10 prints. The club rooms have been given a face-lift, and those not present at the working-bee early in the month gazed in admiration at the new colour scheme, with one wall white to act as a screen. Club representatives reported on the last meeting of the V.A.P.S.

Through the month the Cine Group had a very satisfactory meeting, and are now formulating plans for the production of some interesting documentary films. The Ballarat Water Commissioners are prepared to help in every way for a film on *Water*, and Capt. Steel, who has charge of the Fire Brigade, has indicated his willingness to stage a demonstration of fire-fighting procedures. Several members showed films, and there were also a couple from the State Film Centre.

The Slide Group owed the success of their night to Miss Lilian Porter and her father from Geelong who screened Miss Porter's transparencies, the theme being *A Comparison of Continental and Australian Scenery*. On a recent trip by car to Sydney and Canberra, Miss Porter secured a wealth of beauty with her 35mm. camera. Many of the Australian slides were taken with a view to sending them to friends overseas, and a better advertisement for Australia would be hard to find.

Competition results were: *Open*, H. Richmond, '*Wonderment*'; *Set Subject*, *Male Portrait*, H. O. Steiger, '*I don't think so*'.

On Nov. 29, several car loads travelled to Geelong, where they joined forces with the Geelong Club members and journeyed to Anglesea and Airey's Inlet. The morning was cloudy, but the sun shone later, and many exposures were made, both monochrome and colour. The youngest 'shutter-bug' was David Williams, seven years, son of a Ballarat member. He really takes pictures, too, and quite independently. He can load his films into the tank and also manipulates an enlarger. From Airey's Inlet the various car loads proceeded independently, some homewards, others further afield.

A Christmas party at "The Alexandria" terminated the year's activities for the Club. There was a large gathering and Mr. John Priddle's concealed tape recorder caused a great deal of mirth. Some very interesting movies were shown, covering the Heard Island Expedition, tribal rites of natives in Central Australia, skiing, and a visit to a steel works. These were followed by items in lighter vein from Messrs. H. Cox, L. Evans, C. Jackman, H. Tippett, and H. McConnell. M.S.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

The Society's All-Australian Photographic Exhibition, held in conjunction with the Tasmanian Sesquicentenary Celebrations, was opened by the Governor, Sir Ronald Cross, on Nov. 13. The Selection Committee had chosen a collection of prints which was representative of the excellent type of photography being done by Australian art photographers at the present time.

On Nov. 24, members had the opportunity of viewing part of the Holtermann Collection which was shown by courtesy of Kodak Ltd. At the same meeting a competition was held for a novelty subject, which was won by W. W. Murray. The Annual Dinner was held on Dec. 1. In offering the toast of the Club, Messrs. P. C. Tapping and F. G. Robinson traced its history and quoted from early records of the society.

The trophy for the *Picture of the Year* was won by O. Truchanas. Other trophies were presented to Messrs. Yakavenko, O'May, Read, and Bisdee.

The Society held its 37th Annual General Meeting on Dec. 8. The President, Mr. P. Tapping, was in the chair, and there was a good attendance of members. In presenting the Annual Report the President remarked that the Society had had a very successful year. The usual competitions had been held and the work had been of a high standard. In addition, the Society had, in conjunction with the Sesqui-centennial Committee, held an Exhibition of Pictorial Photography, open to exhibitors from anywhere in Australasia. This Exhibition was very successful, attracting entries from a great many of the leading pictorialists in Australia and New Zealand; in addition, some work from overseas was shown. In presenting the Balance Sheet, the Treasurer disclosed that the Society was in a satisfactory financial position.

The election of officers for the coming year resulted: *Patron*, His Excellency the Governor, Sir Ronald Cross; *President*, Mr. P. Tapping; *Vice-Presidents*, Messrs. Maddock, Murray and Robinson; *Secretary*, Mr. M. Murray; *Treasurer*, Mr. Chatterton; *Committee*, Miss Taylor and Messrs. Roberts and McLeod; *Auditor*, Mr. D. Overell. A lively discussion followed regarding the matter of judges for the Club Competitions, and many different suggestions were put forward. It was finally decided to leave the matter to the incoming Committee to deal with. R.D.O'M.

The 'Last Page'

PHOTOGRAMS OF THE YEAR 1954

Photograms of the Year now presents its 59th consecutive volume, which contains a selection from the more important photographic salons of the year, with a commentary by R. H. Mason, M.A., F.R.P.S., F.I.B.P. The pictures chosen have been exhibited in many of the most important photographic exhibitions of the world and represent the work of some twenty countries and cover every phase of pictorial art and technique.

A section of 16 plates shows the work of masters of pictorial photography in earlier years, accompanied by an article provided by J. Dudley Johnston, Hon. F.R.P.S., the leading authority on this subject. The book includes a resume of photographic work during the year, written by the President of the Royal Photographic Society, Bertram Sinkinson, F.R.P.S., F.I.B.P., and incorporating information supplied by prominent photographers throughout the world concerning the progress of photography in their own countries. Mr. Mason contributes also notes on the processes used in making photographic prints for exhibition.

Prices: Approx. 14/6 (paper), 21/-[sic](cloth).

* * *

The Canberra Photographic Society is planning an important retrospective exhibition of photographs for display during the period of Her Majesty's visit to Canberra. If current plans are implemented, our publishers will be arranging to make available loan collections of prints by Beaufoy Merlin, Herbert Ponting and Harold Cazneaux.

* * *

We must express regret that by an oversight no reference was made in our October, 1953, issue to the source of the contribution *Landscape Photography*, by Gordon Douglas. This article originally appeared in the Johannesburg P.S. *Reflex*, a most informative club journal effectively compiled by its editor, Peter Marples.

* * *

Only Australians mentioned in the *R.P.S. Centenary Year Exhibition of Nature Photography* were G. Grant-Thomson (3) and Hilda M. F. Wright (4). Our information from G.G.-T., who incidentally tells us that he has had one of his koala pictures accepted for reproduction on a Royal Doulton plaque.

* * *

TWENTY-FOURTH MIDLAND SALON
(City of Leicester, England)

A quantity of advance entry forms has been received in respect of the above salon, entries for which close on May 16th. Stamped addressed envelope (foolscap), please (or call at the editorial office).

* * *

Apropos of our remarks regarding the prominence of Hong Kong workers in the international salon field, those interested will find a full-page editorial explanation in the *British Journal of Photography* for Nov. 20th, 1953. The reason, it appears, is a quite simple one—it is just that there is a greater general interest in pictorial photography than there is in many other of the world's great cities. Amongst other items, it is stated that attendances of 50,000 have been reached at the public showings of the Hong Kong International Salon, now in its eighth year.

CITY OF DURBAN CENTENARY EXHIBITION

An advance entry form has been received in respect of the above exhibition, for which entries close on May 15th, 1954. There are five classes—all of which embrace both monochrome and colour, *viz*., Portraiture and Figures; other Pictorial; Scientific and Commercial; 2″ by 2″ transparencies; and Journalism. There are to be generous cash awards (totalling two hundred guineas—ten of twenty guineas each), and also silver and bronze plaque awards, as well as certificates. Further details are obtainable from the Sec., Durban Camera Club, P.O. Box 1594, Durban, South Africa.

* * *

The 19th Kodak International Salon of Photography was judged as scheduled on Jan. 10th and presented to crowded audiences in Sydney and Melbourne on Jan. 11th and 18th respectively. The occasions will be fully reported in the March *A.P.-R.*

At the Sydney presentation, the most travelled visitor was—you will have guessed it—J. P. Carney, A.R.P.S., who travelled the four hundred miles from Griffith for the purpose.

* * *

"A.P.-R." KODACHROME CONTEST
"Fifty-six Best"

A N.S.W. circuit was arranged for the above to cover late January and February. The remaining bookings include: Feb. 3rd, Leeton; Feb. 10th., Temora; Feb. 15th., Wollongong; and Feb. 22nd., Armidale.

From Toowoomba Camera Club, under the signatures of S. Apelt (President) and M. Walter (Sec./Treasurer): "We wish to express our thanks to your organisation for making available the above fine collection of transparencies. We had as our guests members (and their wives) of the Toowoomba Cine Club and a very enjoyable evening was had by all. The three most popular slides were: 'Silvery Dawn', 'Dune Symphony', and 'Golden Grove'." (Thanks, Toowoomba. Your opinion appears to be one that is held fairly generally.—*Editor*.)

* * *

It was interesting to learn that the judges for the Muswellbrook 1954 Exhibition comprise a panel drawn from the neighbouring town of Scone, where we have recently witnessed a fine recrudescence of both practical and pictorial photography. The exciting point is that it is very probable that it was in the Scone district (Thornthwaite) that the Dockers, father and son, exposed the first successful Talbotype (paper negative) photographs to be made in Australia, and later, in the early sixties, the first home-coated 'dry' plates by the tannin-collodion-albumen process. The latter were scenes on the Dartbrook and a series was reproduced in the *Australian Photographic Journal* in 1908.

(*Footnote*: Suggested assignment for the Scone enthusiasts—to conduct an outing to the Dartbrook with a view to identifying and re-photographing the Docker scenes.)

ROYAL TOUR PHOTOGRAPHY

Despite an announcement to the contrary in an interstate newspaper, there are no restrictions on photography. Of course, amateur photographers, in common with the public generally, must conform to any official regulations established for the control and movement of spectators.

Messrs. F. R. Newman and S. H. Lofts judging the prints in the Campsie Camera Club's Annual Exhibition.

(Photograph by Ron Freer)

The front and back covers of the Christmas, 1953, issue of *Smoke Signals* (the B.T.C. house magazine) were enlivened by excellent studies of choir boys, the work of alert Photograph Editor, V. K. Vincent.

* * *

In *Modern Camera Magazine* for Nov., 1953, Charles Duncan, F.R.P.S., under the heading "Any Other Business", writes pertinently about the trials and tribulations of the visiting club lecturer. Points covered very feelingly included:

- The arrival of the lecturer at 7.30, only to find that the general *conversazione* does not come to an end and the meeting begin until 8.15—and then how often is there another half-hour devoted to a discussion on "The minutes of the last meeting".
- The failure of secretaries to remind the lecturer of their engagement, to inform him how to find the hall (and hotel), to provide transport, or even tell him how far from the nearest public vehicle.
- The neglect to have a projector and screen of first-class quality and to have it ready in working position—and in charge of a competent projectionist.
- The oft-encountered weakness of the chairman and —worse still—those occasions when the chairman attempts (or even succeeds) in stealing the lecturer's thunder.

Last, and perhaps the most embarassing of all:

- The unexpected break for supper in the middle of the lecture.

E. R. Rotherham (Melbourne Camera Club) is currently receiving the congratulations of his many friends on gaining his A.R.P.S. Incidentally we notice that Australian membership of the R.P.S. is on the increase, with four nominations listed in the May *Journal*, *viz.*, D. T. Baldwin (Nedlands), A. W. Bagster (Papua), P. K. Macgregor (N.S.W.), and I. S. Wilson (Brighton).

* * *

A photographic contest, which features £2,000 in prizes, has just been announced by "A.M.", the well-known Australian periodical. (Details in Jan. 26th issue.)

* * *

It was pleasant to receive a group entry of very promising prints from the active *Kyogle* (*N.S.W.*) *Camera Club*—and more so to award a prize to one of them.

* * *

"The Australian Museum presents . . ."

Subject material supplied by the Australian Museum forms the basis of a fine collection of Natural History pictures which was shown for the first time at the Field Naturalist's Club Spring Exhibition in the Prahran City Hall on October 19th to 21st. The collection comprises about eighty enlargements made especially by Messrs. Kodak (Australasia) Pty. Ltd. from negatives of all periods as far back as 1904, including some of the latest of Howard Hughes' electronic flash pictures and a selection of bird studies by Mr. K. A. Hindwood, who is an Honorary Ornithologist to the Museum. A part of the collection was shown at the Burnie Field Naturalist's Show on 10th November.

Acknowledgment of Greeting Cards

The Editor desires to acknowledge with sincere appreciation and hearty reciprocation the receipt of greeting cards from the following: A. J. Anderson (Port Kembla); B. Britt (Oakleigh); S. Baima (Inniefail); L. G. Chandler (Red Cliffs); Mrs. Harold Cazneaux (Sydney); The Christians (Canberra); B. V. Davis (Hurlstone Park); Emma and Athel D'Ombrain (West Maitland); Rev. A. H. M. Ellison (Goulburn Island); Doug. Featherston (Kingston, Vic.); Rev. K. A. and Mrs. Fox (Croydon Park); N. Ozolins (Cardiff); G. S. Gow (Y.M.C.A. Camera Circle, Sydney); Horsham Camera Club (Horsham), F. P. Hion (Thornbury); H. Lahm (Hunter's Hill); Monte and Mrs. Luke (Sydney); the Beaufoy Merlins (Sydney); Mrs. C. B. and Max Moffit (Killara); A. Musgrave (Australian Museum, Sydney); Manly Camera Club (Manly); John McVittie (Newcastle); Daisy M. Peach (Beechworth); F. J. Roberts (Healesville, Vic.); R. Ritter (Moonee Ponds); E. R. Rotherham (Caulfield); A. Redpath (Canberra, A.C.T.); Hazel and Denis Saunders (Scone); Sunrayvia Camera Club (Mildura); Dr. and Mrs. G. Thomas (Bangalore, India); Victorian Photographic Society (E. R. Cornish, Hon. Sec.), Melbourne; Noel Youngman (Bondi); and the Young Contingent of the Victoria League in N.S.W. (Sydney).

The A.P.-R. Prizewinning Prints group entry was submitted at the recent 1953 Newcastle-on-Tyne International Exhibition. On this occasion three workers were successful in gaining acceptances, *viz.*, Ainslie Roberts, A.R.P.S., A.P.S.A. (*South Sea Trader*), E. Robertson, A.R.P.S. (*Checkmate*) and F. P. Hion (*Haunted Halls*). In addition, the following gained acceptances independently: A. G. Gray (*Winter Shadows, Fugue*) and I. Yakovenko (*Mexican, Bhat*).

Fugue was reproduced.

* * *

An interesting November visitor from Melbourne was H. A. Tregellas of stereoscopic fame. He enjoyably spent his time in Sydney operating his Kodachrome-loaded miniature stereo camera and contacting local stereo enthusiasts.

* * *

The following is an extract from *The Lens*, the official organ of the Australian Portfolio Photographic Society. It is a report contributed by Norman James-Marten of a speech made by H.R.H. The Duke of Gloucester at the Centenary Banquet of the Royal Photographic Society of Great Britain held at Claridge's Hotel on the evening of 20th January, 1953.

"Most of my family are keen, and some are expert photographers, although you might think that, being the constant targets of lens and flashlight wherever we go and whatever they are doing, they might well have become allergic to photography and never want anything to do with a camera again. I myself have graduated through the Brownie-Kodak days of one's youth, and I still think those were the best photographs I ever took. But I went on to a higher level with a reflex, the Leica, and exposure meters, with varied success; but again a great deal of enjoyment.

I tried my hand at colour photography with a cine film, and really, I must admit, with successful results in the clear atmosphere of Australia and Kenya, though perhaps not quite so good in the atmosphere of this country.

I saw a criticism of your Exhibition to the effect that far too many muddy prints were sent in. I do not know exactly what constitutes a muddy print; but some of those I took in the weather we had in Scotland last autumn were probably muddy enough and might —by *some* judges—be regarded as full of pictorial inspiration on that account (*Applause*). I rather doubt whether I have yet quite enough of what the judges refer to as 'pictorial inspiration' and 'creative vision' to submit a photograph to your exhibition; but I shall go on persevering to improve my technique."

Catalogues to hand for the *Tasmanian Anniversary Exhibition* show that 345 prints were received from 97 exhibitors of which 132 (by sixty exhibitors) were accepted. Sesquicentennial medallions went to C. R. Hartmann (*Light in Splendour Falls*), N. Ozolins (*On the Lee Side*) and A. R. Walters (*Forlorn*). Certificates of of Merit were obtained by Hugo Keil (*Grandeur of the North*), C. L. Leslie (*The Dandy*), E. Robertson (*Savonarola*), O. Truchanas (*Interruption*), R. Warlow (*Wing Mar*), and I. Yakovenko (*Senor Capello*).

Forthcoming Salons and Exhibitions

MAY, 1954

Approx. Closing Date

Evansville International Colour Slide Exhibition. — **May 2**
Information from: Priesley H. Hill, Y.M.C.A., Evansville, Indiana, U.S.A.

Blackpool and Fylde Exhibition. — **May 9**
Information from: Mr. H. D. Keighley, A.R.P.S., 41A Market Street, Blackpool, Lancashire, England.

New York State Museum Salon of Tree Photography. — **May 10**
Information from: W. J. Schoonmaker, New York State Museum, Albany 1, New York, U.S.A. **C. & C.P.**

Inter. Photo. Ausstellung Oster-Reich Lichtbildner Bund, Salzburg. — **May 10**
Information from: VI Jubilaumsanstellung des Verbandes der Amateurphotographienverbing Osterreichs, Wien, VI, Linke Wienzeile 36, Austria.

Lea Valley Photographic Society Open Exhibition. — **May 15**
Information from: Edward J. Carter, The Hollies, 5 Church Street, Waltham Abbey, Essex, England.

Durban Centenary International Exhibition of Photography. — **May 15**
Information from: C/o Secretary, Durban Centen. Exhibition of Photography, Durban Camera Club, P.O. Box 1594, Durban, South Africa.

Midland Salon. — **May 16**
Information from: Geo. Vernon Billson, A.R.P.S., F.R.S.A., Midlands Salon of Photography, Museum and Art Gallery, New Walk, Leicester, England. **C. & C.P.**

Finger Lakes International Salon of Photography. — **May 19**
Information from: Prof. Walter K. Long, Cayuga Museum of History and Art, Auburn, New York, U.S.A. **C.**

Colour Print Exhibition of Photographic Society of America. — **May 20**
Information from: Contest Director, W. H. Savary, R.D., No. 2 Box 221, Plainfield, New Jersey, P.A., U.S.A. **C.P.**

Shropshire Salon of Pictorial Photography. — **May 27**
Information from: E. S. Underwood, Shropshire Photographic Society, Sunfield, 34 Monkmoor Ave., Shrewsbury, England.

Mysore Salon. — **May 27**
Information from: C. Varadhan, Salon Chairman, The Crags, Seshadripuram, Bangalore 3, India. **C.**

South Shields International Exhibition. — **May 28**
Information from: J. E. C. Garrick, 12 Bywell Road, Cleadon, Nr. Sunderland, Durham, England.

Baltimore International Salon. — **May 29**
Information from: Frank Southwood, 4320 Eldone Road, Baltimore 29, M.D., U.S.A.

Western Salon of Photography. — **May 30**
Information from: W. B. Cushnie, 32 Upper Bristol Road, Weston-Super-Mare, Somerset, England.

Scottish International Salon. — **May 30**
Information from: T. D. McCaig, 9 Scott Crescent, Galashiels, Scotland. **C.**

Sociedad Fotografica de Alicante (Spain). — **May 31**
Information from: Emilio Ajo Calvo, Hon. Secretary, Calle Angel Lozano 14, 2c, Alicante, Spain.

Photo Club of Quebec. — **May 31**
Information from: Le Photo-Club de Quebec, P.O. Box 1151, Quebec, Que, Canada.

Societe de Chimie Industrielle. — **May 31**
Information from: Congress International de Chimie Industrielle Societe de Chimie Industrielle, 28 Rue Saint Dominique, Paris, France.

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2614—Ensign Ranger, 2¼″ x 3¼″, Ensar f/4.5 lens, 3-speed shutter **£7/10/–**

2615—Contax-S, 24 x 36 mm., Primoplan f/1.9 lens, close-up extension bellows, 2 extension tubes, always-ready case **£140**

2625—Six-20 Kodak Monitor, 2¼″ x 3¼″, K. A. Special f/4.5 lens, 9-speed shutter, case. .. **£16**

2626—Six-20 Kodak Junior, 2¼″ x 3¼″, f/6.3 lens, 3-speed shutter, case **£5/10/–**

2627—Six-20 Kodak Duo, 2¼″ x 3¼″, K. A. f/4.5 lens, Compur shutter, lens hood, yellow filter and adapter, case **£13/10/–**

2582—Duaflex, 2¼″ x 2¼″, Flasholder, 285/320 close-up lens, three PF 14 flash bulbs .. **£6/15/–**

2591—Vest Pocket Kodak, 1⅝″ x 2½″ .. **£1/7/6**

2597—Primar-Reflex II, 2¼″ x 2¼″, Tessar, f/3.5 coated lens, always-ready case **£86/15/–**

2366—Ensign Selfix 16/20, 1⅝″ x 2½″, Ross Xpres, f/3.5 coated lens, 8-speed Epsilon shutter. Price **£20**

2379—Super Ikonta, 2¼″ x 3¼″, Triotar, f/4.5 lens, 4-speed Klito shutter, coupled rangefinder, case. Price **£16**

2216—Foca Model IV, 24 x 36mm., Oplar f/2.8 coated lens, focal plane shutter, always-ready case. Price **£70**

2269—Ensign Auto-Range, 2¼″ x 2¼″, Ensar f/4.5 lens, 8-speed Epsilon shutter, coupled rangefinder. Price **£19/10/–**

2275—Ensign Commando, 2¼″ x 2¼″, Ensar f/3.5 lens, 8-speed Epsilon shutter, coupled rangefinder. Price **£33/10/–**

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2616—Sevenar, 13.5 cm., f/4 coated telephoto lens, coupled for Leica, case **£33/10/–**

2617—"Photo-Lab Index", 5th Edition. **£4/15/–**

2619—Rex Enlarger, 2¼″ x 3¼″, carrier, leads, lamp, 100 mm., Trylor f/6.3 lens, 8″ x 10″ metal masking board **£16**

2623—Custom built flash gun and plugs. **£4/15/–**

2566—Six Graphic cut film slides, 3¼″ x 4¼″, ea. **£2**

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2527—M.C.M. Tourist Camera, 16mm., Som Berthiot f/1.9 lens, 100 ft. loading **£90**

2556—Scalare Projector, 8mm., 500W. lamp, f/1.5 lens, 200ft. take-up spool. **£60**

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2327—16mm. Kodachrome Film, "Barrier Reef", 400ft. **£9**

2328—16mm. Cine Film, "American's Wonderland", "Here comes the Circus", "New England Holiday", 1200ft. **£22/10/–**

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2042—2A Folding Autographic Brownie, f/7.9 lens. Price **£4/10/–**

2042—V.P.K., regular model. **£3**

2079—Plascaflex, 2¼″ x 2¼″, f/3.5 lens, Prontor-S shutter, filter, lens hood, always-ready case. Price **£21/10/–**

2406—Ensign Auto-Range, Ensar f/3.5 lens, Epsilon 8-speed shutter, built-in rangefinder. Price **£21/15/–**

2418—V.P.K. Kodak Special, f/4.5 lens .. **£8**

2419—1A Pocket Kodak Junior f/7.7 lens **£5/7/6**

2433—Ensign Selfix 220, Ensar f/4.5 lens, case **£10**

2424—Ensign Selfix 16/20, f/4.5 lens, always-ready case **£10/15/–**

2426—Ensign Selfix 820, f/4.5 lens, case **£13/7/6**

2427—Zeiss-Ikon, 16 on 120, f/6.3 lens .. **£8**

2428—No. 1 Kodak Junior, B.B. shutter .. **£4**

2430—Ensign Ranger, Ensar f/6.3 lens **£6/15/6**

2431—Ensign Selfix 16/20, Ross f/3.5 lens .. **£19**

2433—Ensign Selfix 820, Ross f/3.8 lens **£14/12/–**

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194—Finetta Super, 24 x 36mm., Finetar f/2.8 lens, yellow filter, flash gun, always-ready case. Price **£20**

9381—Flexo, 2¼″ x 2¼″, Ennar f/3.5 lens, Prontor-S shutter, case **£28**

391—3A Auto-Kodak, f/7.7 lens, case **£3/10/–**

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395—Retina, short rangefinder, auxiliary lenses **£17**

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303—Roussel Trylor, 135mm., f/4.5 coated enlarging lens **£5/10/–**

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1013—Ensign Ranger II, Ensar f/6.3 coated lens, 3-speed Trikon shutter **£9/15/–**

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1115—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter. Price **£13**

1119—Ensign Ranger I, Ensar f/6.3 lens, 3-speed Trikon shutter **£8/10/–**

1122—Six-20 Kodak "A", f/6.3 lens, 2-speed shutter, adapter ring, yellow filter .. **£8/15/–**

1124—Ensign Selfix 16/20, Xpres f/3.5 lens, 6-speed shutter **£22/10/–**

1135—2A Autographic Brownie, Rapid Rectilinear lens **£4/5/–**

1158—Ensign Selfix 420, Ensar f/4.5 lens, 8-speed shutter **£11/10/–**

1177—1A Pocket Kodak, f/7.9 lens .. **£3/10/–**

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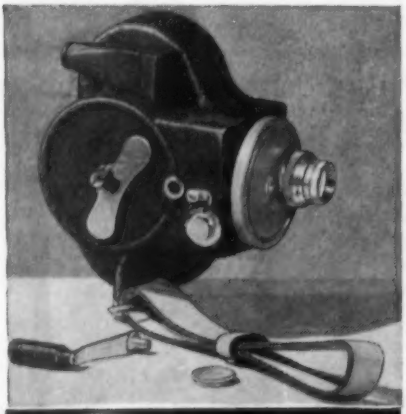

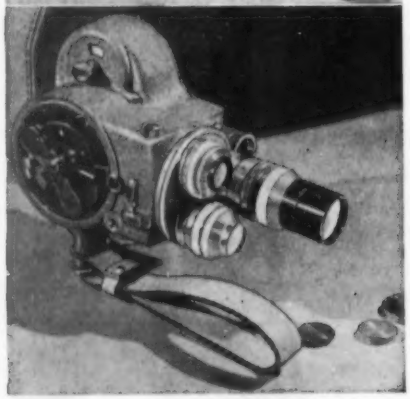

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